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Chautauqua, N. Y., August 25, 1918.

The Chautauqua season closed on Sunday night, August 25, with a sacred concert, which was made up of request numbers given by Lillian Heyward, soprano; Lillia Snelling, contralto; Charles Hart, tenor, and Charles Gallagher, bass, assisted by the Chautauqua Orchestra, Alfred Hallam, conductor; H. B. Vincent, organ, and F. G. Shattuck, piano.

Two other request programs were given during the week, one by the soloists and orchestra on Friday night, August 23, and the other an organ recital by Mr. Vincent on Sunday afternoon, August 25, on the Massey Memorial organ in the Amphitheatre.

August 17 was the date of a popular concert given in the Amphitheatre, which proved to be unusually interesting, because it was made up of those numbers with which every one is familiar. The concert was given by the Chautauqua Orchestra, under the direction of Mr. Hallam, the soloists for August and the Chautauqua Band, under the direction of H. B. Vincent. A "Chinese Serenade" was included in the band selections, and it made a decided hit, containing much of the Chinese flavor and color. The concert was enjoyed by four thousand music lovers, who applauded the numbers with earnest enthusiasm. Such old, familiar songs as "Annie Laurie," "Land of Mine," "Swanee River," "Back to Ireland" and "Love's Old, Sweet Song" were effectively sung by Lillian Heyward, Lillia Snelling, Charles Hart and Charles Gallagher. Many more pretentious programs have been given this season, but none more thoroughly enjoyed.

### Final Community Night

Tuesday night, August 20, was community night, and never has Chautauqua seen a more enthusiastic crowd of music lovers congregated in the Amphitheatre. A stage was erected in the middle of the huge concert hall, and consequently the crowd of five thousand were banded high around the orchestra and leader, which noticeably heightened the effect of the ensemble. Soloists were scattered around among the crowd, and Mr. Hallam called upon them where they stood to contribute solos. All responded heartily, and a more democratic musical event could not be imagined. Miss Snelling, when called upon, sang "Love's Old, Sweet Song," and had the audience join in the chorus. Miss Heyward sang "If No One Marries Me," and when she finished it was the unanimous opinion that "she need not worry." Mr. Hart, when called upon, responded with the familiar song, "I Hear You Calling Me," which was nicely done. One of the features of the program was the singing of Mr. Gallagher, who, when picked out from the audience, mounted the platform and stated that he would preach a negro sermon. He did, for he sang Lily Strickland's "Dar's Gw'nter Be er Lan'slide," and there was. The songs, which were sung by the entire assembly, contained an astonishing amount of fire and enthusiasm. Apparently they enjoyed every line of the singing, so heartily did they enter into it.

A program which was made up entirely from the works of French and English composers was given in the Amphitheatre on the afternoon of August 21. The audience was vociferous in its approval of the work of the soloists, who certainly have created a most favorable impression in Chautauqua. They are congenial artists, who have caught the spirit of harmony in life and living as well as in their profession. The balance is unusually satisfactory, and one could not hope to assemble four singers who have better voices than Miss Heyward, Miss Snelling, Mr. Hart and Mr. Gallagher.

### Most Successful Season

The season just closing has been the most successful in recent years and has passed the most sanguine expectations of all those who are acquainted with Chautauqua activities. At the outset some anxiety was felt because of war conditions. However, all doubts were dispelled after the first day's enrollments in the summer schools, for they exceeded those of last year by about 30 per cent. The visitors continued to come in increasing numbers, and by the close of the first week a successful season was an assured fact, and at the height of the season, which was "Music Week," when the French Military Band was here, the visitors numbered some 10,000. So many inquiries have already been entered concerning the work for another year that the season of 1919 is practically assured, and the personnel of the faculty will be largely maintained.

Alfred Hallam, who states that the season just closing in Chautauqua is the most successful one in years, has been the musical director here for twenty years. He will probably be located in Albany again the coming year, but

he has been tendered some very flattering offers in other music centers, among them Buffalo, N. Y. The Government has also offered him a position as song leader with the expeditionary forces in France, an offer which he says he must reluctantly refuse. Mr. Hallam states that his community chorus in Albany had an average attendance of 1,000 for forty consecutive weeks last winter.

Prof. Howard Clarke Davis, who is head of the Department of Public School Music in Yonkers, N. Y., and who has charge of the same department in Chautauqua, spent the week end here making final arrangements for the course for next summer. He states that the department in Chautauqua has received recognition from the State Board of Regents of the University of the State of New York. This places Chautauqua on the same basis with Cornell, Columbia and Syracuse universities with reference to public school music.

Quite a number of Chautauqua musicians will participate in the Lockport Festival, which will be held in that city during the first week in September. H. B. Vincent, organist of the Chautauqua Institution and manager of the Little Play House, of Erie, will be heard in an organ recital, and some of his compositions will be performed.



OFFICERS OF THE LA SCALA GRAND OPERA CO., INC.

Lower row (left to right), J. R. Ellison, of the Ellison-White Musical Bureau, Portland, Ore., vice-president; L. E. Behymer, of Los Angeles, president; and Sparks M. Berry, impresario. Upper row, R. J. Collins, advance manager; Bradford Mills, publicity director, and Laurence A. Lambert, business manager. C. H. White, of Boise, Idaho, is the other vice-president of the organization.

Ernest Hutcheson, after a successful season in Chautauqua, will return to New York City, where he will resume his teaching.

Eliza McC. Woods, who has been assisting Mr. Hutcheson for many years in his work at Chautauqua, has returned to Baltimore, where she will resume her teaching at the Peabody Institute.

Sol Marcossian has just completed his twentieth successful season in Chautauqua. He has returned to his home in Cleveland, where he will again have charge of the Marcossian Studios in the Arcade Building.

Horatio Connell, who had charge of the department of voice in the summer schools, has gone to Philadelphia, where he will reopen his studio. He will have a studio in New York City, and divide his time between the two cities.

R. Dean Shure, who has been doing the music reporting on the Chautauquan Daily, has returned to his home in Clarendon, Tex., where he has charge of the department of music in Clarendon College. A new Hillgreen-Lane organ has been installed in the college and this new department added.

James Bird, who has been teaching classes in sight singing and choral music, will again have charge of music in the public schools of Parkersburg, W. Va., during the coming winter. He also conducts several choral societies in that city.

Frederick Shattuck, official accompanist of the Chautauqua Institution, and who was formerly accompanist of the School of Opera, Metropolitan Opera House, New York City, has returned to his home there, and will resume his position at the Calvary Methodist Church, East Orange, N. J.

### Central Concert Company, "S. R. O."

The Central Concert Company, of Detroit, announces that owing to the very large advance sale for its series, opening with Enrico Caruso and cast in "Pagliacci," October 15, the entire seating capacity of the Arcadia Auditorium will be sold solid as a series, and there will be no single ticket sale for any event in the series, except for a limited number of standing room pasteboards.

### Miss Godowsky in Films

Leopold Godowsky's beautiful daughter, Dagmar, has at last realized her great ambition and is doing moving picture work in Los Angeles, Cal. She will act the second leading role in the forthcoming picture to be done by Hayakawa, the Japanese star. Miss Godowsky is temperamentally fitted for screen work and has had thorough stage training.

## STRONG NEW SYNDICATE ENTERS OPERATIC FIELD

Powerful Western Forces Unite to Organize the La  
Scala Grand Opera Company—Artists of  
International Fame Engaged

For several months rumors have been current in opera circles that a certain group of Western managers was planning to invade the operatic field on an ambitious scale, and these rumors are confirmed this week in the announcement of the first transcontinental tour of the La Scala Grand Opera Company.

The La Scala Grand Opera Company, Inc., is a syndicate composed of L. E. Behymer and Sparks M. Berry, of Los Angeles, and J. R. Ellison, C. H. White and Laurence A. Lambert, of Portland, Ore. The new company has taken over the entire equipment, scenery and costumes of the La Scala company, which has been playing for several seasons on the Pacific Coast under the management of Berry and Behymer, and has been made into a national organization, with offices in New York, Los Angeles and Portland. The company will open in Washington, D. C., October 28, and has been booked to the Coast, where it will play from Vancouver to Los Angeles, returning through the Southern states, closing with a New York engagement in the spring.

### A Powerful Combination

The combination of these business interests, the Berry-Behymer and Ellison-White and Lambert forces, is very significant in so far as musical progress in the Western states is concerned. The syndicate should be powerful because it embraces five distinctive types of men, all of whom have been successful in their various lines of musical activity, and their financial resources are such as to insure the successful carrying out of their extensive plans.

L. E. Behymer, the well known Los Angeles musical manager, is a pioneer on the Coast, having for years been a leading factor in the musical development of California. Sparks M. Berry, with whom Mr. Behymer was associated in opera on the Coast, is a veteran operatic impresario of wide experience, whose activities date back to the palmy days of the old Lombardi Company, famous in Central America and on the Pacific Coast. The Ellison-White people in Portland have for

years been the dominating factor in the Lyceum and Chautauqua business in the West, and last spring established the Ellison-White Musical Bureau under the management of Laurence A. Lambert, who has already become a force, through the establishing of successful concert courses in the cities of the Western United States and Canada. Mr. Lambert is an idealist as well as a farseeing business man, and is working heart and soul to realize his enormous development work in the interest of big music in the Far West.

### Ambitious Plans

So much for the men behind this new operatic project. The operatic program of this new syndicate is an ambitious one. The La Scala will be two dollar opera, with distinguished singers, in a repertoire of standard and modern operas. The company will carry an orchestra of thirty-six players under the well known conductor, Fulgenzio Guierri.

Among the novelties promised are Tamaki Miura, the Japanese prima donna, in "Madame Butterfly," and an elaborate revival of "The Geisha" in English, featuring Miura; also a timely revival of the "Daughter of the Regiment," starring Edith Mason.

### The Artists

Among the artists already engaged are: Tamaki Miura; Edith Mason, lyric soprano, formerly with the Metropolitan; Evelyn Scotney, of Boston Opera fame; César Nesi, a tenor well known in South America, where he was in great favor at the Colon, in Buenos Aires; Giuseppe Corallo, tenor, formerly with the La Scala; Theodore Kittay, tenor, with Rabinoff's first season; Ada Paggi and Fely Clement, mezzo-sopranos; Ernesto Carona, lyric baritone; Carl Formes, American baritone; Marion Green, the well known young American baritone, who will make his operatic debut with the company; Italo Picchi, famed basso of La Scala, Milan; and Howard White, American basso, who was with the original Boston Opera.

The tour will be under the business management of Laurence A. Lambert, with Sparks M. Berry, who has organized the company, as impresario. On the staff will be Robert J. Collins, advance manager, and Bradford Mills, well known Middle Western manager, who will be publicity director of the tour. Rehearsals have been called for the first week in September. New productions are being built, and contracts for printing let. All of the members of the syndicate and staff have been in New York working on the completion of the plans.



# THE STANDARDIZATION OF TONE PRODUCTION

By JULIUS WILLIAM MEYER

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[Four articles, covering in a broad way every point that might be considered under the above subject, recently appeared in the Musical Courier, signed "A Well Known Vocal Teacher." It can now be announced that they were by Julius William Meyer, of Carnegie Hall, New York. Distinguished as they are by lucidity and simple, honest expression of clear thought, they differ so radically from the high sounding, unintelligible and meaningless articles about vocal art which are only too common that they have attracted the attention of vocal teachers and students of voice all over the country. The Musical Courier has received many letters commending them, and some, on the contrary, in which issue is taken with the writer. Herewith is presented a summary of the contents of the four articles. They were written anonymously by Mr. Meyer simply because he did not wish that there should be any possibility of his motives in writing them being questioned. The articles will shortly be issued in pamphlet form, with the present summary included.—Editor's Note.]

## Article 1: What a Teacher of Singing Should Know About the Vocal Organ—the Instrument

The standardization of tone production can be accomplished only through the teacher's anatomical knowledge of the instrument, and how to apply that knowledge.

Tone has nothing to do with the quality, character or interpretation. It is simply a question of knowing how to control the instrument and avoid all elements of strain, effort and physical contortion, which are the conditions that interfere with the freedom of tone emission. Teachers who desire to take up the responsibility of developing a singing voice should be able to demonstrate before a body of physicians, that they fully understand the pathological structure of the voice. This would positively insure tuition which would protect from possible permanent injury to the organ—if not to health and happiness.

A pupil of normal intelligence, patience and will power, possessing a normal throat and a true ear, should be able to master the fundamental principles of tone technic or free tone emission. Among a class of pupils there should be no difference in the point of free tone emission.

There is one point to be recognized and that is: the interference with tone emission or its vibrations results in lack of overtone. To give this question of tone a more definite term, we should think of that tone which is naturally generated as the fundamental tone, whether it be in a bell, violin string or the voice. This fundamental tone or cause, finding its emission unhampered, generates what is recognized in science as the overtone—the effect, due to free vibration.

Hearing a tone devoid of overtone should immediately arouse in a teacher's mind a determination to ascertain what physical interference caused this disturbance.

Just as there is no question of a diamond being a diamond, there should be no divergence as to the opinion of the mere technical element of free tone emission.

In sixteen years of personal observation of students, not one could give me a definite picture or explain in his own way what he was really after—when it came to the question of free tone emission.

## Article 2: Teacher and Pupil—Value of Co-operation and the Aid of Mutual Understanding

The mere possession of a natural voice in a pupil will not guarantee ultimate success. Success in singing is dependent upon the mental capacity of the applicant, for that is the true and only path by which a latent talent may be developed into positive and beautiful expression.

Progress in the development of tone technic, applying such technic in song to the interpreting of both poem and composition, rests with the quality of the pupil's intellect.

If a teacher of voice stands firm in his knowledge of the subject, he need never worry about his control of the situation and his standing with his pupil. Instead of arousing the traditional fear and the acceptance of anything he may say as absolutely true, the teacher should immediately instill in the pupil an inquiring, searching attitude on all that is suggested. There is only one form of confidence a teacher should hope for, and that is confidence acquired through successful results as recognized by the pupil.

A teacher in making a point should insist upon that point being absolutely and clearly understood by the student. He can only suggest what to do. It is the pupil's duty to see whether or not that suggestion is based on facts.

Altogether too much is being taken for granted by students. The teacher's duty should be to instill and encourage the pupil to ask questions, for in that very act the reasoning faculties of the student are brought forcibly into play. By such questions the teacher can quickly ascertain whether his suggestions were understood. And the pupil will soon ascertain whether his teacher fully understands the subject matter himself. Such a revelation can have only one result in the mind and attitude of the pupil—respect, and above all, confidence. Confidence is based on truth, and development is only possible through truth. Lack of loyalty is often due to the teacher's own attitude toward his work—toward his ideals.

Does it not seem strange that a pupil often desires to interpret an operatic aria or a master song after the first few lessons? Does it not again seem strange that the teacher agrees with the desire expressed? Again, does it then seem strange that, after a teacher has acquiesced to the desire, and continues to do so, the pupil who at the beginning had a voice of such quality as to warrant the

parents to give its possessor the necessary training, suddenly begins to realize that the sweetness and freshness of the organ seem to be impaired and to develop the prima donna's frequent complaint of not being in voice? What was formerly for the student the spontaneous expression of spirit, becomes through this short-cut of "vocal development" a distinct sense of distress, if not annoyance.

How can teachers logically expect blind faith and confidence put in them when they are fully cognizant of just such results as above? I am not at all alluding to those students who, through great talent, can weather these reefs, but considering the majority, who possess normal talent and normal intelligence; who could through proper and clear presentation of the fundamental principles of tone emission, develop into singers of distinct and agreeable attainments, bringing joy to themselves and to those who love them. And after all, that is the goal every singer should strive for, the question of entering the profession being decidedly secondary and according to the desires of the executives. It should never be forgotten that true joy can be found only in real beauty, and certainly beauty must be closely related to truth.

## Article 3: Technic—Its Basic Requirements as the Foundation of All True Art

Technic is the friend upon which the allied arts are absolutely based. Those who claim that technic robs them of poetic inspiration never really possessed any in the beginning! Whereas a perfected technic, through a consequent freedom of expression, might awaken a spark of imagination which might otherwise remain dormant.

Free tone emission is the first requirement of correct vocal technic. The only action a singer should be conscious of in tone emission is the action of the breathing mechanism. The term "voice placing" creates in the student's mind a possible conscious or subconscious desire for action, and the muscles of the throat, tongue and jaw, which are involuntary as well as voluntary, will automatically respond and become the surest means of producing a physical interference. This is an absolute truth and one of the many reasons why there are those who may have perfect breath control and yet have not learned the secret of free tone emission. Tone is primarily a conception of the mind, and the physical organism responds to the mental impulse to give it expression. If the conception of this tone is in harmony with the natural laws of tone emission, the tone will be free and will be expressed "naturally"—a term frequently used which really means that the tone is devoid of all physical interference.

In giving expression to a tone the student must avoid crowding, or straining upward toward the mask of the face. Let him assume the mental attitude of beginning the tone at the sternum with the immediate support of the breath, thinking only of the pitch and not the range of the tone. Remind him, also, that one sings through, never with, the throat. If the student follows this suggestion, a sense of assurance, of control and ease of production will be realized. This crowding or straining can easily be recognized by the character of the tone and by the facial expression of the singer, for the slightest expression of stress or tenseness on the face will rob the tone of ease and freedom and will produce a quality which is frequently "white," "metallic" or "hard." The overtone is the true expression of complete relaxation. If the above mentioned disturbances on the face are not avoided, a rigidity of some of the interfering muscles ensues, with the result that the much desired overtone is lost. The teacher cannot lay enough stress upon the necessity for complete passivity both in the throat and on the face.

It is claimed for some famous singers, that despite their technical equipment, they had never received lessons in free tone emission and that they give no thought whatsoever to the mechanical operation of breathing and to the vocal functions while singing. When we consider such singers as Grisi, Pasta, Jenny Lind, Malibran, Gerster, Lehmann, Melba and Sembrich, who made a thorough study of technic in all of its branches, there is an excuse for doubting the correctness of those statements which claim that great artists never had any technical training.

We hear much about natural singing. Beauty in nature is never controlled as we understand the meaning of the word when we speak of it in its application to art. Speaking from that premise, there is no such thing as nature in art or art in nature, for the simple reason that art is an expression of the human mind controlled by the acquired conscious and subconscious technic. Technic means control. Any one who questions the necessity of absolutely understanding the laws governing the fundamental principles of free tone emission as a basis for artistic expression, woefully lacks the necessary analytical powers for recognizing and appreciating "the cause" and "the effect."

## Article 4: The Three Prime Factors of Technic—Mental Impulse, Breath Control, Relation to Song

Control is a conscious application of a mental impulse. In breathing the mere mental desire for control will not suffice if the physical conditions which respond to that desire are not clearly understood.

The student must know the physical laws of breathing so that he may be able to recognize and understand the sensations when such laws are applied; it is only through experiencing the sensations that a student can acquire a real understanding of the technic of breath control.

There is no doubt of the paramount importance of fully mastering what is understood by breath control, but correct breath control alone will not solve the problem of perfect vocalism. What the right hand and bow are to the violin string, the breathing organism and the breath are to the vocal chords. As little as the violinist feels that the acquisition of correct bowing would insure him a

perfect violin tone, just so little should a singer feel that correct breath control will insure him a perfect vocal tone.

If the student has developed perfect breath control and has not a complete understanding of the many interferences possible, such as those just mentioned, the expression of the fundamental tone will be so interfered with that a free tone emission will not be possible. Forcing, straining, singing off pitch, white, nasal, or guttural tones are the usual results of the various interferences. The overtone, then, is never present, for, to repeat again, the overtone is the positive and true reflection of the fundamental tone fully supported on the breath and devoid of every possible interference from the base of the throat up. This conscious study and understanding of these fundamental principles of tone production just outlined, will, in time, through assiduous and conscientious application, become subconscious. It will be a decided help to the student, after he has thoroughly understood the fundamental laws of tone production or the "cause," to listen to and to recognize the "effect" of tones produced according to these laws. The more the student appreciates the character and quality of this "effect" and the more he desires to give expression to it, the more he will begin to sing subconsciously or "naturally" without losing the underlying fundamental principles or "cause." Then the physical organism will automatically respond; conscious control will become subconscious, and the "effect" will have immediate expression.

This is the technic of free tone emission and such technic must be mastered before a true and beautiful expression of a song can be accomplished. The sooner a student can be brought to the full realization and understanding of this truth and honestly live up to and show a willingness to meet any sacrifice such as the study of technic may entail, the sooner he will begin to appreciate that his vocal development is really based upon sound and everlasting principles.

The conditions that a student observes in free tone emission must be maintained in the rendition of a song; the complete relaxation necessary in the technic of free tone emission and particularly the physical inactivity of the facial muscles bearing on the pronunciation of the text, must also be absolutely maintained.

If a pupil persists in stiffening his jaw or if the face shows stress in producing tone, these interferences must be pointed out and, through psychological suggestions, must and can be removed by directing a student's mind from the seat of the trouble. But he must know what has produced such interference even though it may entail a momentary struggle to conquer what has been brought to his notice.

If the pupil shows any physical stress on the face, in pronouncing the text of the song, the physical interferences which the preceding technical studies had overcome, sometimes appear again. The reason for this is that the relation of the consonant to the vowel has not received separate attention. Where every attempt was made in the early studies to have no activity in the throat or facial muscles when producing a free tone or vowel, such conditions must be maintained even when the vowel is prefixed by a consonant. The usual tendency to pronounce a consonant with the back of the tongue causes just those interferences which the work has eradicated in the earlier studies on free tone emission and vowel sounds. At this point it has proven helpful to suggest to the student that he pronounce all consonants with the lips and tip of the tongue—this by the psychological effect of suggestion draws his attention from the back of the tongue and of those muscles which, through our being aware of that action, can so easily become rigid and constitute one element of the many interferences to be avoided.

If, then, the student will bear in mind the earlier suggestion of approaching the vowel on the sternum with absolute diaphragmatic or breath support, maintaining complete passiveness in the throat, jaw, tongue and facial muscles, articulating the consonants with the relaxed tip of the tongue and lips constantly, mentally desiring to give vent to the flow of tone, he will find that the usual interferences frequently met with will be eliminated. This is threading the technic into the song, and in the earlier stages of song rendition this course must be followed if the student wishes to receive full benefit from his first studies of free tone emission.

Under no circumstances should interpretation be considered at this period of development. The desire to express an emotion before a conscious control of the technical requirements of singing are fully mastered will destroy in a measure the technical control which the student has acquired during his study of the principles of free tone emission. Just this element makes the greatest possible demand upon the patience and willingness of the pupil in his study for the highest expression of the vocal art. It is an element which cannot be avoided, no matter what arguments may be presented, and it means for the teacher, as well as for the student a maintenance of careful and constant attention to this final stage of the development.

If this natural impulse for emotional expression be suppressed for a time, the pupil will find that the more completely he masters the technic of tone emission in relation to song, the more potent will be his power of expression and that his natural interpretative ability will have an outlet far greater than if he were subjected to the limitations of technical deficiencies. The greater the technical equipment, the wider will be the field of imaginative expression. Then personality, the greatest asset of a singer, will not be curtailed or lost; the usual "artistic" tricks will not be in evidence, and that rarest and most beautiful flower in art—SIMPLICITY—will appear in its full beauty.



## PATTI'S SCHOOL DAYS—By Clarence Lucas

Photos by C. Lucas.

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WHERE THE PATTI FAMILY LIVED IN 1855.

WHERE PATTI WENT TO SCHOOL.  
The same building, though moved and devoted to other uses.

Adelina Patti, one of the most famous singers known to musical history, was the daughter of parents who were both well known as singers in their day. Adelina's elder Sister, Carlotta, was born at Florence, Italy, in 1840, and her brother, Carlo, was born at Madrid, Spain, 1842, where she too saw the light in 1843. In the fifties the father, Salvatore Patti, migrated to New York, where he managed Italian opera for a few seasons. The musical family took up their abode in the rural little town of Wakefield, one of the most northerly suburbs of New York City, and occupied a square built, red brick house with a distinguishing, pointed roof, unlike the other houses in the neighborhood. The house still stands and is doing duty as a family residence. Local tradition has it that Salvatore Patti built it for himself and family. In 1855, Salvatore Patti, father; Caterina Barilli Patti, mother; Carlotta Patti, contralto; Carlo Patti, violinist, and Adelina Patti, soprano, made the red brick house at Wakefield their home. The little Adelina played in the fields adjoining, as a few of the older residents of Wakefield today can testify, and she wandered by the banks of the turbid stream, grandiloquently called Bronx River. The old schoolhouse at Wakefield, which was founded in 1856, is still in existence, though it has changed its occupation as well as its site since Adelina Patti and the other children of the town learned reading, writing and arithmetic within its wooden walls. And strange to relate, the old hotel with the big parlor where Adelina first appeared in public as a concert vocalist is still a flourishing hotel in Mount Vernon, although the former concert room has forgotten its erstwhile glories and is now an unpretentious storeroom.

Adelina Patti delighted her first audience so much in the big room upstairs at the Mount Vernon Hotel that she soon was touring with Gottschalk in the West Indies. By the year 1861 she had reached the Royal Italian Opera House, London, and a few months later her name was familiar in Berlin, Brussels, Paris, Vienna, Petrograd, Moscow, Madrid, New York, Boston and Buenos Aires. Berlioz put her in his memoirs, and Rossini took up his long neglected pen to rewrite much of "Il Barbiere" to accommodate her voice. She is now in her seventy-sixth year, a baroness, living in an imposing castle amid the mountains of Wales, and no doubt as contented as a famously successful artist is supposed to be. The photographs reproduced herewith were made within the past few weeks for the MUSICAL COURIER and have never before been published.

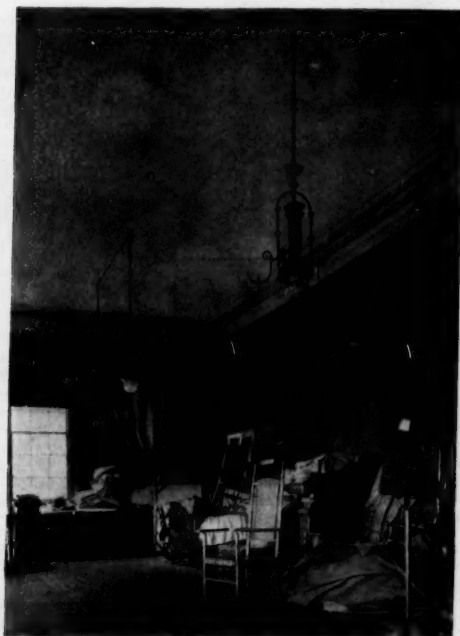
H. F. Mortensen, a Dane, who, unlike Hamlet, is far from melancholy, now has charge of the Mount Vernon Hotel. He has promised to have the storeroom put in order free of charge if Adelina Patti wishes to sing there once again. In fact, he was willing to clear the room for the photographer, who, however, would have nothing removed except a clothesline and a few square articles in white that connoted baby.

Jacob Mandray says he has gathered dandelions with Adelina in the field where his great flagpole now upholds his national banner. Like Tennyson before him, he noted that many came and went while the brook, called Bronx River, remained the same. He was married in the Patti house in 1868, possibly by a vicar of Wakefield, Goldsmithian or otherwise.

The clouds which give such a dramatic character to one view of the Old School House restaurant are British. They were captured by the camera from the deck of a steamer in the Irish Sea near the coast of Wales in 1905. Mme. Patti might have seen them at the time had she been gazing heavenward from her castle. Perhaps the little singer gazed at the clouds and indulged in day dreams long ago in the old schoolhouse—who knows? Others have had their day dreams and their voyages to cloudland without the fame and the fortune that have been the portion of Adelina Patti.

MOUNT VERNON HOTEL, FORMERLY GOULD'S HOTEL.  
Where Patti gave her first concert in 1857.JACOB MANDRAY,  
Playmate of Adelina Patti, standing by his flagpole. He agrees with Tennyson that men come and go.

THE BEST VIEW OF THE RIVER AT MOUNT VERNON AND WAKEFIELD.

STOREROOM OF MOUNT VERNON HOTEL,  
Where Patti first appeared as a public singer.FROM A WAKEFIELD SCHOOL HOUSE TO THE CLOUDS  
OF WALES.

## "THE BOYS IN THE CAMPS LIKE NOVELTIES"

Mme. Marione, of the Entertainment Booking Department, Eastern Division, Y. M. C. A., Says "If the Boys Want Jugglers Give Them Jugglers"

"If the boys want jugglers, then give them jugglers." Mme. Marione, the head of the Entertainment Booking Department, Eastern Division, National War Council of the Y. M. C. A., thus poignantly sums up her conclusions as to how the boys in the camps should be given diversion. Mme. Marione naturally should not be taken too literally in this statement, and the broadminded reader will see at once that she who stands for the highest in musical art in peace times has found in our big, democratic army, where representatives of all classes stand shoulder to shoulder, that the tastes of all must be considered to reach the desired goal for which these entertainments are designed.

Mme. Marione, who, by the way, is devoting her summer months to this work, was found by this writer at her desk on the fourth floor of 347 Madison avenue, New York, the headquarters of the National War Work Council of the Y. M. C. A. The writer felt almost guilty in taking up any of Mme. Marione's valued time, but knowing that MUSICAL COURIER readers, like herself, would be interested in this phase of so big and vital a movement, she sat meekly by, and from scraps of telephone conversation and bits directed to herself was given at least a glimpse of the system which controls the goings and comings of musical and allied entertainments throughout the Eastern Division.

### The Boys Like Novelities

"The boys like novelties," Mme. Marione spoke in her quick but charming manner, before another ting-a-ting-a-ling from the telephone should divert her thought. "There is a great field for vaudeville artists. These boys are to be amused and entertained, not educated. There is no place here for the regulation concert work. This, however, does not bar the giving of the very best in clas-

sical musical literature at times, as the situation calls for. This is service work, and in these times thoughts of doing for others and forgetting self should be the uppermost desire. This service work means that the man of leisure, wealth, the lawyer, the business man, etc., has had to adapt himself to distasteful and unfamiliar duties in the camps. Just so the big artist is forgetting that he is the concert idol of peace times, and through service is adapting himself and giving cheerfully what the boys want whenever it may be in his power. There is a place for the operatic aria, the sentimental and catchy popular melodies and, of course, for ragtime and for the home songs, in which they all may join. The Dvorák humorous would mean more to the masses than the Bruch concerto. It reminds them of the back home restaurant days. The Burleigh 'Indian Lament' wouldn't do at all for the homesick laddie, while a Kreisler 'Caprice Viennois' or 'Liedesfreud' would cheer and an 'Oh, Boy' selection revive much so called 'pep'.

### No Place for "Temperamental" Artist

"There is no place in the camps for the 'temperamental' artist. The constructive spirit and not the destructive is the one of value there as elsewhere."



MME. MARIONE.

In her work in the department Mme. Marione, an artist herself, has proved herself a very successful "buffer" between this "artistic" characteristic and a system which, understanding it less, might have had less patience with it. But not to be misunderstood, it is a pleasure to note that this "requisite" for great art is fast passing into a tradition.

This is an extensive field over which Mme. Marione has charge—in fact, is the largest of the home divisions. Maps cover the walls near her desk and are so arranged that a glance will locate her bookings.

"You are sending out many young women? Do these go unchaperoned?"

"The secretaries at the camps are their hosts and look after their welfare while there. Never once have I heard anything but the greatest praise of the way they are treated while in the camps. I think this a fine tribute to our American manhood, don't you?"

### Artists Must Be Recorded

Mme. Marione brought out a big book of records for reference to a telephone call.

"Only those artists who are recorded here are eligible for camp entertainment," she explained. "In other words, each artist offers his or her services formally by filling out these blanks." She handed one to the writer. They were of the regulation questionnaire form. The writer noticed this question: "Are you an American citizen?" Also, "References: Those who will vouch for your ability, character and loyalty to the Government." Then follow lines for three such vouchers. The department is very faithful in following up these references, and only on favorable reply from them may the applicant be accepted.

"Who have made the greatest number of applications?" "Singers. Just at present we are wanting good accompanists, violinists and readers. I am going over to some of the Broadway managers as soon as I can get the time—for we must have all kinds of entertainers, jugglers or otherwise—whatever the boys want."

This particular MUSICAL COURIER writer, being unacquainted with the Y. M. C. A. departmental war work, was frankly curious as to just what the many other desks "stood for." It was then with particular delight that she spoke with Herbert P. Lansdale, the executive secretary. With time at a premium, this very courteous gentleman told the MUSICAL COURIER representative some of the general workings of this department.

There are six military divisions, Eastern, Western, Central, Southern, Northeastern and Southeastern. Of these the Eastern is the largest, with seven states and the District of Columbia, all the Naval work of the Atlantic fleet and three posts at Porto Rico. There are 137 different camps in this division and 275 operating units, 1,100 secretaries, over 200 of whom are volunteers.

"Clergy?" the writer questioned. "No; mostly business men, men who are giving their whole time absolutely without remuneration."

The writer learned that from the big cantonment to the more isolated the needs are carefully studied, and so far as possible supplied. Due to the Eastern sailing ports, the writer realized something of the prodigious task of the Eastern Division as, sooner or later, the entire American army will have been under its supervision at one time or another.

The work of the National War Work Council of the Young Men's Christian Association of the United States, Department of the East, is divided into personnel, business and activities. This last stands for five lines of effort: Religious, educational, social, recreational (physical) and song leaders (massed singing). Talent is furnished from such centres as Washington, D. C., Philadelphia, New York, etc.

At present the Y. M. C. A. only pays the expenses of artists. At first it paid for talent, but since has found that amateur and professional alike are in sympathy and anxious to "do their bit" and that this has not been necessary.

### Aim to Make Men Independent

"We aim to get the men to entertain themselves," said Mr. Lansdale, "and are giving more and more time to develop local talent. There are resourceful men in each company who can lead. There are our French classes taught by some one in the ranks, and English classes. This gives them independence overseas as well as at home. There is a 'home talent' night every week, which is proving one of the most efficient diversions."

"Yip! Yip! Yaphank!" is an outgrowth of that idea, I suppose?"

"The Y. M. C. A. cannot take any credit for this production, but that is exactly the thing we stand for," said Mr. Lansdale with great emphasis.

"All the work is on a volunteer basis, with particular stress on the volunteer. The entertainment consists of one night for a religious or patriotic meeting, two nights for movies, one for home talent, one for outside entertainment, concerts, etc., and one 'quiet' night." Mr. Lansdale emphasized the "quiet" with an accompanying twinkle of the eye that brought out fully the significance of a "quiet" night in a camp of soldiers. Sunday is Y. M. C. A. night, devoted mostly to singing, short addresses, etc.

Active co-workers with the service artist are Richard H. Edwards, the head of the activities department, and his able associate, W. M. Berry—both at present in Washington.

Groups of three and four artists or entertainers are also being sent by this department to the Tidewater District—Camp Lee, Camp Meade, Cape May, etc., each week. The best talent along all lines is rallying to this cause. Noted lecturers, leaders in finance, etc., are giving their time and energy. During one month this department provided speakers for 200 religious meetings, 125 entertainments, 75 lecturers and 800 motion pictures, a total of 1,200 meetings.

The writer here repeats the conclusion to an editorial in the August 22 issue of the MUSICAL COURIER: "Hats off and all honor to the Y. M. C. A.," and adds, "particularly to the work of its Eastern Division." M. E. S.

### Arthur Rubinstein for America

R. E. Johnston, the New York manager, announces that Arthur Rubinstein, the Polish pianist, will come to America under his management for a tour of thirty concerts in January, February and March, 1919. Mr. Rubinstein, a native of Poland, has an enviable reputation in Europe as a pianist, being an especial favorite in Paris and in London. This will not be his first visit to this country. He made his debut as a child prodigy at the age of twelve, and visited this country some twelve years ago when he was about eighteen years of age. At present he is in South America touring with remarkable success. In this country he will play the Steinway piano.

### Dr. Voorhees to Wed

Invitations have been issued by Mr. and Mrs. Wallace Russell to the marriage of their daughter, Hazel Letitia Coleman, to Dr. Irving Wilson Voorhees, Saturday, September 7, 1918, at the Madison Avenue Methodist Church, New York.

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## RECENT EVENTS IN THE LIFE OF A TENOR

The month of August, 1918, is bound to be one that will be remembered by Enrico Caruso as long as he lives. Within it he did a number of things which he had never done before. First, he acted in the movies; second, he bought a great big Lancia car; third, he sang at Saratoga, and fourth and last—though hardly least

—he got married. That makes four things he had never done before. The MUSICAL COURIER has already had pictures of him as a movie actor, and the accompanying photographs illustrate the other three unusual things that happened to him this month. First, of course, the large cut shows Mr. and Mrs. Enrico Caruso on the roof of their home, the Hotel Knickerbocker, New York. Up to Tuesday afternoon, August 20, Mrs. Caruso had always been Dorothy Park Benjamin, of New York. Do not read the mysterious letters which appear above Mrs. Caruso's head from left to right. Whatever they appear to say that way, they are in

fact nothing but the electric sign of the New York Times, as you will discover if you read them from right to left. One of the other pictures shows Caruso at the wheel of his new car. From the pleased expression on his face one is led to believe that a voice is saying something through the speaking tube that is prominent in the picture. Perhaps Caruso is taking an order from the only voice that has a right to give him one and is happy about doing so. The other picture was taken on August 16 at Saratoga, and though it was only four days before the wedding, it must be admitted that Caruso does not appear to be worrying about those approaching nuptials. The bride is not even in the party. They are, from left to right, Nina Morgana, the coloratura soprano, who was one of the assisting artists with Caruso at his Saratoga concert; Maestro Salvatore Fucito, his accompanist; Caruso himself; Paul Longone, who induced him to go into the movies; Mrs. Siano; then, next but one, Dr. Buffardi; Carolina White, who plays opposite Caruso in the movies and in private life is Mrs. Longone; and finally, Bruno Zirato, Caruso's faithful secretary and friend.



Photo by Central News Service, N. Y.

## THE SONG MARKET

By Louis Lavater

[This article was specially written for the Australian Musical News, in which paper it first appeared and from which it is reproduced. Whether or not one agrees with Mr. Lavater's conclusions, it is very interesting to read what a competent and unprejudiced critic has to say in comparing those works of contemporaneous American and English song writers which have attained to special popularity.—Editor's Note.]

What is the domain of the popular song, loosely so called? Is it not that wide region lying between the highly specialized art song of the master composers, on the one hand, and the just as truly specialized vaudeville type on the other, and at times encroaching upon the territory of both? If this definition be accepted, its range is immense, and many tons weight—but let us not be thought disrespectful to the able and versatile composers who contribute largely to the total. The number, then, of these small works in sheet music form, or in paper bound "albums," which are dealt with by the trade must be stupendous. Certainly the rate of infant mortality is high, yet the fecundity of the species is even more remarkable, and "novelties," as the trade term goes, are poured forth in the wildest profusion.

Music sellers may be regarded as purveyors of nourishment for the emotional nature, just as other traders supply food for the physical body, and (according to Percy Grainger) only the Italians and Viennese may be regarded in any way as rivaling our Anglo-Saxon producers in the quality of their output. "Russia, France, Germany, Scandinavia and Holland" (he says) "certainly have not a living urban popular music of such racy freshness and of such spiritual salutariness as ours."

Hitherto, as is natural, the main local supply of these songs has been derived from Great Britain; but the war, among other changes, has opened up new avenues of commerce with Australia in exactly the same class of goods, and American consignments are already reaching our shores in large quantities, and beginning to appear regularly on our concert programs. It is a matter of considerable interest, therefore, to the local consumer to gain such knowledge as will enable him to compare the

new and the old in respect both of quality and price. No doubt the musician who is keenly sensible of his status as an artist will feel somewhat scornful of this blunt way of looking at the matter, but the present article is an attempt to see it from the standpoint of the average "musical" person who enjoys ballad concerts without arrière pensée, and often sings passably himself, but to whom an unrelieved course of chamber music would prove rather tough meat. After all, the public wants cannot be ignored. The surgeon must have his lancet; but the navy must also have his pick and shovel, and the woodman his axe. Each when purchasing looks for the qualities that best suit him, nor is the question of cost generally ignored.

With the object already stated in view, therefore, a parcel of twenty-five British songs, such as one hears at the Chappell concerts, was obtained and contrasted with what was considered a representative selection of American songs of similar type. The former list is as follows, under composers' names in alphabetical order: "Elaine" (Hubert Bath), "O Moon of Golden Roses" (Breville-Smith), "Come You, Mary," and "A Requiem" (Harold Craxton), "Homing" (del Riego), "The Sweepers" (Elgar), "The First Cuckoo" (W. G. James), "Evensong," "Echoes" and "Good Morning, Brother Sunshine" (Liza Lehmann), "When Snowdrops Ring" (S. Liddle), "Lie There, My Love" (MacCunn), "Gipsies," "Jenny Kissed Me," "Her Loveliness," "All in a Garden Green" and "O Like a Queen's Her Happy Tread" (Graham Peel), "Spring's Secret" and "A Summer Garden" (Montague Phillips), "Now Sleeps the Crimson Petal" (Roger Quilter), "The Lamb" (Landon Ronald), "Sands of Dee" and "The Blackbird's Song" (Cyril Scott), and "St. George of England" (Villiers Stanford). The American list, similarly arranged, is: "Little Mother o' Mine" (H. T. Burleigh), "Love Like the Dawn Came Stealing," "God Smiled Upon the Desert" and "Calling to Thee" (Charles Wakefield Cadman), "Two Roses" (Hallett Gilbert), "Gay Butterfly" (Annie A. Hawley), "Lone Dog" and "Dearest" (Sidney Homer), "Just a Wearyin' for You" (Carrie Jacobs-Bond), "Home Song" (Fritz Kreisler), "To a Messenger" (Frank La Forge), "Hark as the Twilight" (John W. Metcalf), "At Parting" (J. H. Rogers), "Flower Rain" (Edwin Schneider), "Joys of June," "Little House of Dreams" and "In the End of the Sabbath" (Oley Speaks), "Route Marchin'" (George Chadwick Stock), "The Joy of a Rose" (Frances Tarbox), "I Know the Place Where We Will Rest" (Kate Vannah), "Boat Song" and "Joy of the Morning" (Harriet Ware), and "Robin's Song" (Howard White).

Naturally enough, the first impulse was to pick out the most pleasing items. Of the Americans, these seemed to be "Flower Rain," by Edwin Schneider, and Harriet Ware's "Boat Song," most dainty and charming compositions both of them. Then to choose two from the other list to set against them! Cyril Scott's "Blackbird's Song" and the delightful "Come You, Mary," of Harold Craxton, appeared to meet the case, and on account of the unique quality of the former, to give pride of place to Great Britain. The next three songs, obviously of one type, invited juxtaposition, viz.: "Route Marchin'" (Stock), "The Sweepers" (Elgar), and "St. George of England" (Stanford). The last named seemed to be somewhat stiff and labored, and not Stanford at his best; the Elgar song much better. But, after consideration, preference went in this case to the American. Then it was noticed that one number on the American side ("Home Song," by Fritz Kreisler) was not an original work, but merely an arrangement of a Viennese air of the usual Landler type. It was, therefore, struck out. Again, an interesting similarity of style was noticed between "At Parting" (Rogers) and "O Like a Queen's" (Peel). These isolated cases suggested the idea of arranging both lists as nearly as possible in order of merit (according to the writer's personal preference, of course), and making cross comparisons, so as to arrive at a few general conclusions. This took a considerable time to carry out, but the result may be briefly summarized as follows: (1) The American is a more heterogeneous collection, while on going through the British list one is conscious of a type. (2) The heads of both lie within the territory of the art song, with Cyril Scott's best example pushing out in the nature of an antenna. (3) The tip of the American tail touches the music hall frontier, while the British body is more developed. That is to say, the middle of the list has more examples of easy invention and of sustained interest. (4) As to price, the British product is practically standardized at two shillings, whereas the American varies, but mostly runs to sixty cents (half a crown).

It need hardly be pointed out that much of the interest of these speculations depends upon the representative character of the lists compiled; but if that be admitted, it would appear that there are many American songs whose advent would be welcomed here. Though looked at in the bulk as a trade commodity, there is no outstanding reason why they should displace the British article. The material upon which this appreciation is based is freely obtainable, so that it is open to any one sufficiently interested to make an independent investigation.

## CYRENA VAN GORDON DISPROVES CONTRALTO THEORY

Now and then, while reading various press opinions of artists' work, one sees some reference to the fact that "there are no real contraltos like those of bygone days." Perhaps, to some extent, the writers have been justified, but about two years ago a young singer was discovered by Cleofonte Campanini and immediately engaged for the Chicago Opera Association; and she—Cyrena van Gordon—disproved that theory about contraltos. Her brief career has been truly phenomenal, and the word is not idly used! Miss van Gordon's voice is one of unusual range, power and beauty. What is more, it contains that human quality which has proved itself characteristic of the true contralto organ.

An Ohioan by birth, she completed her musical education in Cincinnati, and was then immediately engaged for an important role in the pageant "Darkness and Light." At one of these performances it was that Mr. Campanini heard her, and so admired her rich contralto voice that he engaged her for his season of opera. She made her debut as Amneris in "Aida," and demonstrated that, in addition to being a priestess in tone, she was one in appearance as well.

When she sang the part in New York last season at the Lexington Opera House, the New York Times wrote:

"Statuesque in appearance and possessed of a rich voice, Cyrena van Gordon was an impressive Amneris, though the avalanche of tone she emitted somewhat overtaxed the vivid acoustic properties of the auditorium."

The Chicago Examiner's opinion was, in part:

"Cyrena van Gordon, as to statue and appearance, is an ideal Amneris, and she is singing the role this year with increased authority and knowledge of resource that one would expect of an intelligent young artist."

### Bracale Opera in South America

Adolfo Bracale is continuing the tour of his company through South America. After the conclusion of a very successful season in Caracas, Venezuela, details of which have already been published in the *MUSICAL COURIER*, the company went on to Peru, opening in Lima July 21 with "Lucia di Lammermoor." It was the first visit of Maria Barrientos, who sang the title role, to Lima, and the house was packed to greet her. There was characteristically delirious enthusiasm over her work, and she was at once established as a favorite with the Peruvian public. In this opera she was finely supported by J. Palet (Edgardo), A. Ordonez (Arturo) and Raimondo (Lazzari). The second performance at Lima took place on July 24, the opera being "Il Barbiere di Siviglia," with Barrientos as Rosina, Giuseppe Vogliotti as Almaviva, Mario Valle as Figaro, Vidgilio Lazzari as Don Basilio, and Giuseppe Lapuma as Bartolo. There was the same success for Barrientos as on the opening night, recall after recall and applause that threatened never to end. The supporting cast was also excellent. Vogliotti is particularly good in such a role as Almaviva and shared in the honors of the night, as did Valle, a capable Figaro, and Lazzari's droll Don Basilio. Amadeo Ferrer is the conductor.

The company was due to move on to Santiago de Chile about August 10, and after the completion of its season there will return to New York until time for the opening of the new season at Havana in December next.

### Twilight Concerts at Columbia

Under the auspices of the Y. M. C. A. Song Leaders' Training School, the first of a series of five weekly children's twilight concerts was given on Thursday evening, August 22, at 7:30, in the gymnasium of Columbia University, New York. All little folks are invited to attend the concerts and will be admitted free, while adults will be admitted when accompanied by one or more children. The undertaking is entirely philanthropic, and everyone who is

The Boston American said:

"A gorgeous Princess, displayed rich contralto tones, as lovely as her countenance. Her voice is as divine an instrument as ever played the superb music of this role. As the opera proceeded her triumph grew, until the opera was suspended for several minutes while the audience applauded madly the big scene. Her voice is pure and lovely in quality, of incredible volume and apparently inexhaustible."

In fact, space at this time does not permit the reproduction of all Miss van Gordon's splendid notices. It is enough, perhaps, to say that since her debut the contralto has successfully sung most of the leading contralto roles, including those of "Il Trovatore," "Gioconda," and many of the Wagnerian operas. Last season she was selected to create the contralto role in Henry Hadley's American opera, "Azora."

As a recitalist and soloist with orchestra, Cyrena van Gordon has also gained in popularity. Her beauty of face and figure, in addition to her charm of personality, make an instant appeal upon her audiences.

Cyrena van Gordon has signed with Cleofonte Campanini for four more seasons of opera, and she is to sing twenty performances this coming season, including several new roles. She has also been engaged for a recital at the Biltmore, as soloist with the Mozart Society of New York; recitals at Newark, N. J., at Mount Vernon and Kenton, Ohio; a joint recital at the New York Hippodrome with Mischa Elman, with whom she also is scheduled for a series of recitals at the Academy of Music, Philadelphia, and the Academy of Music, Brooklyn. Miss van Gordon has also been booked through the South during the month of March.

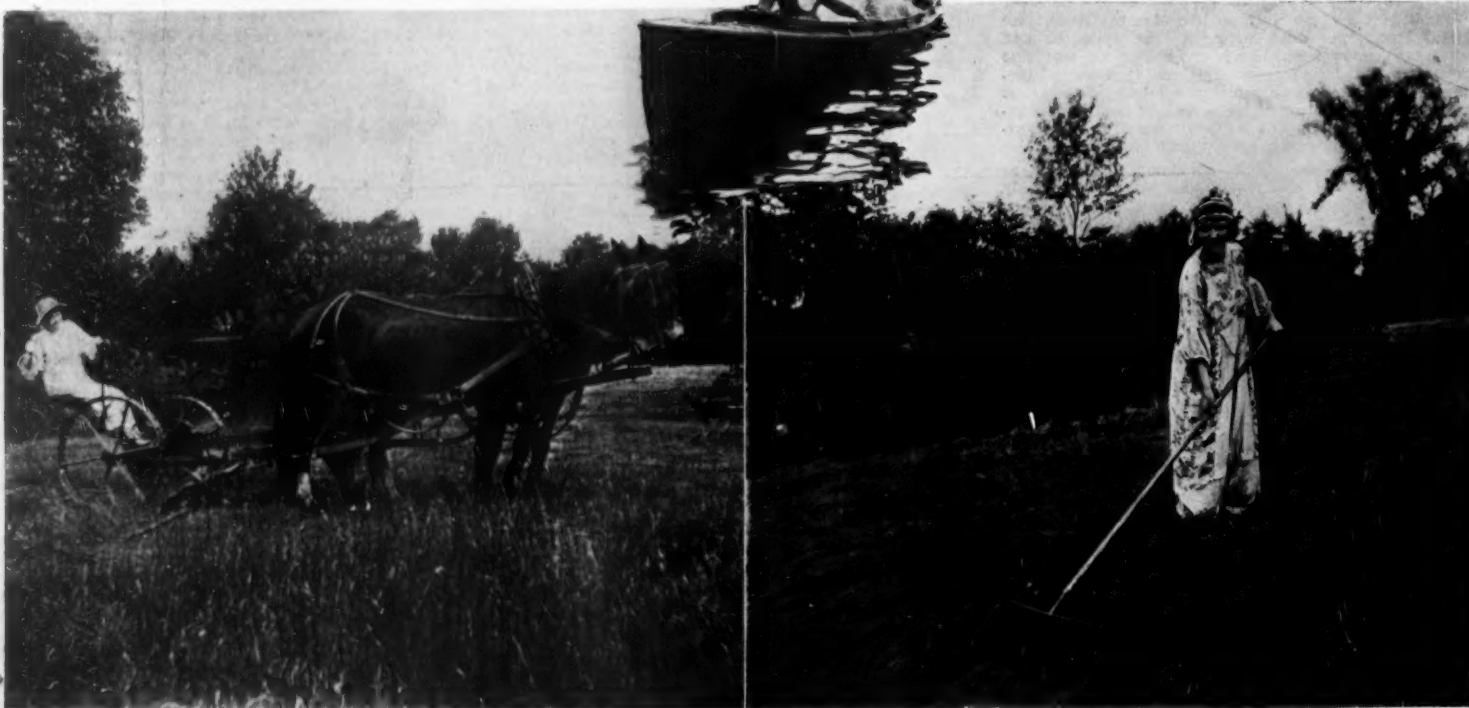
in any way connected with the proposition is serving without remuneration. Ellmer Zoller, pianist-accompanist, is in charge of the solo features of the programs, and Robert Lawrence, instructor at the Y. M. C. A. Song Leaders' Training School, is well equipped for his work of directing the singing of the children. The soloists for the first concert included Elizabeth Wood, contralto; Vera Barstow, violinist, and Elizabeth Cunningham, soprano.

### Martha Atwood's Second New York Recital

Martha Atwood, the soprano, will be heard in her second New York recital on the afternoon of October 30.

### ALICE NIELSEN IN MAINE

That ever popular songstress, Alice Nielsen, for once is taking a summer vacation (in previous seasons her engagements always kept her busy until almost the end of the dog days), and has refused all offers for appearances—except the recent one at the Saco Valley Festival—until September, so that she could enjoy the delights of her Camp at Harrison, Me. Miss Nielsen was the artist chosen to open the festival above referred to, and proved to be a happy choice on the part of those who had the affair in charge, for the press encomiums regarding her singing were of a very high order. "The wondrous appeal in Nielsen's voice as she appeared to sing 'The Marseillaise' completely captured the audience," was the opinion of one of the critics, while another stated that Miss Nielsen had found the fountain of youth, for, exquisitely attired as she was in pale blue and silver, with her dark tresses banded with silver, she did not look a day over eighteen. Miss Nielsen is shown in these pictures leading the simple outdoor life and storing up energy and health for her forthcoming season of extensive touring.



ALICE NIELSEN LAYING THE FOUNDATION FOR HER FORTHCOMING STRENUOUS SEASON. (Left) The prima donna as a war farmerette. (Insert) Alice Nielsen is seen in the bow of the boat, and her husband, Dr. Stoddard, is holding the paddle. (Right) Although in Chinese garb, Miss Dolci is not raking rice.

### The Metropolitan Opera Quartet's Tour

A very remarkable announcement is sent out by Charles L. Wagner and the Metropolitan Musical Bureau regarding the list of bookings they have secured for their vocal quartet, consisting of Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca, with Gennaro Papi at the piano. The tour opens in Montreal, September 26, and closes in Milwaukee, November 1, playing in the following cities in addition to the two already named: Toronto, Canada; Detroit and Saginaw, Mich.; Toledo, Ohio; Duluth, Minn.; Sioux Falls, S. D.; Sioux City, Ia.; Lincoln, Neb.; Denver, Colo.; Wichita, Kan.; Tulsa and Muskogee, Okla.; Dallas, Tex.; Atlanta, Ga.; Nashville, Tenn.; Dayton, Ohio; Pittsburgh, Pa.; New York City; Evansville, Ind., and Des Moines, Ia.

Not for many years has a vocal quartet of such prominence toured the land, and from the eager responses which local managers have shown in the matter of securing dates for this attraction, it appears that this form of entertainment, which had been considered practically obsolete, still retains its strong hold on the public fancy, provided the artists in the quartet are of sufficient ability and fame—and box office potency. The achievement of Mr. Wagner and the Metropolitan Bureau is the more extraordinary when it is considered that their quartet, in order to cover the fees to its members, must get from \$3,000 to \$3,500 per night, according to the distances between engagements.

### J. Fred Wolle in Recital

On Wednesday, August 14, a concert was given in the Moravian Church, Coopersburg, Pa., by Pauline Michel, a brilliant violinist; Miss Oppenlander, soprano, and J. Fred Wolle, organist. The following organ numbers, still in manuscript, by the English composer, Theodore L. Clemens, were given their first hearing on this occasion: "Pedal Study," "Tempo di marcia" and gavotte in B minor. Mr. Clemens wrote this last number under the influence of the B minor tonality at the recent Bach festival. It is dedicated to Mr. Wolle. This, and another composition, "In Memory of the Brave," are written for the piano, and were transcribed for the organ by the performer. Two vocal numbers, also by Mr. Clemens, "Our Boys" and "The Soldier Boy's Dream," were heard. Mrs. George Bahnsen was the accompanist for the vocal numbers. The program included also the new berceuse, written for organ by Frances McColin. This and the Clemens compositions were received with marked favor.

### Marcella Craft to Sing "Faust" and "Traviata"

Fortune Gallo is again presenting Marcella Craft, the American soprano, with the San Carlo Opera Company, in New York. Miss Craft's appearance at the Shubert Theatre the first week in September is being looked forward to by her many admirers. She will be heard on Friday evening, September 6, as Marguerite in "Faust," and on Thursday, September 12, as Violetta in "Traviata." Other appearances will be announced later. Of Miss Craft a critic once said that were she not endowed with her colorful voice, she would perhaps be one of the great actresses of the American stage.

### Dolci Wins Her Audiences

One of the most gifted and thoroughly delightful young singers vaudeville audiences have experienced for a long time is Adelina Dolci, an eighteen year old coloratura soprano, who has been appearing recently at various theatres in New York and scoring a series of striking successes. She has a voice of true lyric quality and possesses marked coloratura skill, perfect intonation, and high tones of unusual purity. Her vocal accomplishments are accompanied by attractiveness of face and figure and a truly engaging personality. Miss Dolci has a musical future to which she is entitled to look forward with rare confidence.



## STYLE IN CHURCH MUSIC

By Harvey B. Gaul,  
Organist of the Calvary Church, Pittsburgh, Pa.  
An address delivered before the Annual Convention of the  
National Association of Organists at Portland, Me.

It was your secretary who gave me the title "Style in Church Music," and as this paper developed it grew like the sermon of the young Boston preacher, who tried to prepare an address on "The Earth and What It Contains." The ramifications of the earth and "Church Style" can go on interminably. The secretary said, too, that a paper one-half hour long would be a neat length, but as they say at Harvard Divinity School, "After the first ten minutes, no souls are saved." While we organists have no souls in particular to be saved, still there may be a vocal teacher with a conscience in our midst, and in order not to jeopardize him, this paper will run exactly nine and one-half minutes, railroad time.

## On Styles

There are many accepted styles in church music: the Gregorian, the Bach motet, the Palestrina polyphonic, the Russian à cappella, and the English cathedral. Then there are a great many unaccepted styles, like the late McKinley, early Roosevelt, mid-Victoria. There is vacuous Presbyterian, shouting Ebenezer Methodist, lolly-pop Christian Science, and hybrid or chameleon Episcopalian. These styles have as little in common as the Bolsheviks. The best that can be said of them is that they are conventional, occasionally ambitious, and have human interest.

Your committee on church music generously includes what it calls "Modern Romantic Composition" (whatever that means!) in its category on church style. Up to date there is little romance in contemporary church music, unless you can call "I'm a pilgrim, I'm a pilgrim," that is so dear to the quartet heart, an adventure into romance. Then there is the sextet from "Lucia," with its alleged sacred text, that also is the idol of the quartet mind; possibly that is pure romance.

Much as we may wish, we cannot go back to the Bach-Palestrina periods, except for an occasional excursion—George Moore and his "Evelyn Inness" to the contrary. Wonderful as they are, they are not for Sabbatical consumption. There has been too great a change in thought, feeling, religion and nerves to allow us to return. Unquestionably they are chaste and intellectual, but this is not an age of chastity either in music or out of it, and as for intellectuality, there is a pervading suspicion that it exists only in some choir lofts, when the jantor is "ridding it up."

## No Return to Palestrina

We cannot return to Palestrina because his idiom is too different from our own. Palestrina thought in polyphony; we think in mass or color. Palestrina considered all life a fugal theme; we live a cubist life. Neurasthenia had not been invented in his time; in our day no home is complete without it.

As regards Bach, if it were not for the organists playing his monumental works, I am afraid Bach would go unheard. He does go unsung, for outside of the famous festivals at Bethlehem, Pa., there seems to be no interest in the choral works of this greatest of all masters.

The Russian school, the newest and most important of late church music developments, has changed the thought of contemporary composition and the technic of choir singing. Now whether this change is indelible is argumentative. My own feeling is that the Russian church music is a passing phase, a phase that has already begun to wane like the community sing movement. Possibly we have not exhausted Russian music. There is a great deal more of it than we have heard or know. Possibly there is some that is neither exotic nor esoteric; but this is certain, the keen edge of interest has been dulled. I find that those of us who have done much Russian music are scanning the heavens, Elijah-wise, for newer or different clouds.

I am not trying to depreciate the Russian school, only it seems to me the orchid like aspects of this peculiar music do not fit the psychology of our Anglo-Saxon church minds. Hence our abating interest.

## The Russian School

Certain assurances have come out of the Russian school. First, that à cappella singing is a greater art than the muddy, tiresome organ accompaniment we usually write. Second, that a tune you can whistle does not make church music. Also, that certain esthetic effects may be obtained by disregarding harmony rules, writing fifths, singing in octaves, and having two or three tonalities. Also that it is possible to cluster basses and tenors, to double trebles, and to sing no end of repetitive notes, thus achieving spiritual qualities which make the New York-New England idiom a mawkish sentimentality.

## Dear Old England

The English cathedral school, indigenous to Britain and grafted into all denominations in America, is the most potent factor we have. It has influenced us strongly, sometimes wrongly, but it still remains a force. The cathedral idiom per se, is of two or three generations back. There is no virile contemporary school. Please don't take this for German propaganda, there is nothing anti-British about it. The fact remains that within the past ten years there have been few men of genius, and none who are outstanding. This applies to writing only. Vocally, England is, or was up to the war, as magnificent as ever. She has upheld her traditions valiantly. Her choir schools and cathedral choirs are still the envy of visiting choirmasters. It is only the writing men who have failed. George Moore said that "Elgar was German beer run through English bottles." The church writers of England are not even beer; they are a sort of lemon "pop," with the stimulating effect of a Bryan cocktail.

But don't be discouraged; there will be Cyril Scotts and Percy Graingers and young Granville Bantocks coming along who will replace England among the Olympic ones. The sinews that are making a valiant war will be the sinews that will be reborn and make a valiant music—we

need not worry for England, but for America.

## Anent Boy Choirs

There is a singular concomitant anent these different church schools and periods, and that is they all had uniform choir systems, which made and established their music. From Palestrina to the Greek Church they had similar choirs, and they were generally boy choirs. They were not large choirs of fifty to sixty-five voices, but small choirs of from twelve to sixteen voices. They must have sung well to sing the music that was written for them. This is not a plea for the boy choir system. It has its defects, as we know. It is only a plea for some kind of choir system.

What have we got today. In the Episcopal Church we have boy choirs, mixed choirs, double quartets, and that tragic, humorous thing, the volunteer choir. We also have the choir of expediency, man, woman, and boy choir. In the Methodist Church they have a quartet or a choir of one hundred people, sometimes both—whichever suits their fancy. The Presbyterian and Congregational churches cut their choral cloth on the Methodist pattern and achieve the same results. In the Christian Science Church we have that anomaly—"the precentor." With the Christian Science Church there are no singers. If there are any other churches I have failed to mention, you may put them down as having quartets, and as being willing to wallow in their willfulness.

## No Particular Church Style

With this heterogeneous system of church music we resultingly have no particular style, and up to this convention we deserve none.

Out of our different choirs, the quartet has done more to retard church music than any other agency. After the quartet came, a special idiom developed. In reality it was the metamorphosis of the Victorian period. It is sweetness and concord gone to seed.

The quartet school of composition consists of Te Deums, festival affairs, eventide anthems without end, and funny little responses. They are sick with melody, emaciated in harmony; they have cerebral meningitis and break out every few minutes in a solo prickly heat. It can be cured, but it would require an operation and a trepanning of a music committee.

## The Quartet Anthem

The quartet anthem can be written by the tyro—it often is—as well as by a good writer. If it has enough innocuous tune, it will be published in Boston, New York or Chicago, and if it is sufficiently saccharine, it will be heard from Portland, Me., to Portland, Ore. It is written in a stereotyped form, depending on its length—four bars prelude, eight to twenty bars solo, chorus repeat, two bar recitative or a trumpet phrase and then quickly into "O give thanks" or "I will rejoice," very loud and very fast, like the coda of a brass band. Two unusual chords, like the chord of C, prepare one for a thrilling "Amen." Voilà, another art work is born! Tenors may be glad, and the little hills rock with joy. This is by way of warning to quartet writers. Don't do it, unless you can play in flat keys—D flat preferred.

Poor as the quartet is, it is the only distinct type we have. The quartet and ragtime are America's contribution to the world of music.

Things looked rather gloomy up to within the last five years, when along came some forceful young men to combat the quartet weakness. Two men in New Haven, a man in Cambridge, three men in New York, and two in Philadelphia. I wish I might mention their names. Then the impetus of the Russian school, and the renaissance of the Gregorian music in certain quarters, were both factors that helped to check the invasion.

The young men who have started the crusade have ignored the silly little interludes, just to establish key for a soloist; they have even forgotten that there is a soloist. They have utilized minor keys as often as major with a broad ennobling effect. They do not believe that all discords should be resolved, and they do not ask a tenor to move in sixths with the soprano while the bass um-pas from tonic to dominant. It is unfortunate that the war has checked their efforts. Most of them have gone a-soldiering, but they will return and there will be others with them who will make church music something higher than the music of a first grade piano student, shall we say like "The Frolic of the Frogs?"

However, Secretary Baker is going to settle the style of church music for the present. In a few more months we won't have any tenors or basses—thanks to the "work or fight law." Then we can enjoy the system in use in the Quaker Church, which, to my mind, is the finest in the land. No choir and no problematical congregational singing. "I move we send a vote of thanks to Secretary Baker for his War Saving Scams."

Senator Luis Calley a Fernandez, of Madrid, Spain, for eight years impresario of the Royal Opera House of that city, in association with Antonio Boceta, has recently died.



MARIE KRYL.  
The young Chicago pianist, who is studying repertoire with Harold Bauer at Seal Harbor, Me. The clever artist, for whom a busy season is being planned, is looking forward with much pleasure to her forthcoming concert in New York at the Biltmore, where she is to appear with Mme. Galli-Curci.



## Music Teachers' Convention Program

Reports from widely scattered members of the Music Teachers' National Association indicate that an unexpectedly large attendance will be one of the features of the annual meeting at St. Louis, December 30 and 31 and January 1 next. The plans of the standing committees interest so many persons and are including so many features of value to every teacher that they are attracting general attention. The work of the affiliation committee, of which J. Lawrence Erb, of the University of Illinois, is chairman, is bringing State and national associations in much closer touch. Max Swarthout, of Decatur, Ill., is a member of the standardization committee, of which Charles H. Farnsworth, of Teachers' College, New York, is chairman. Dean Carl E. Seashore, of the State University of Iowa, will present a paper at the St. Louis meeting on "An Analysis of the Traits of the Musical Mind," and will provide opportunity for certain tests and demonstrations during the convention. Leon R. Maxwell, of New Orleans, and Lynn B. Dana, of Warren, Ohio, will discuss the problems of music teachers during present abnormal conditions. Throughout the meeting stress will be laid upon the subject of the musician's duties and place in the community. At the piano conference to be conducted by E. R. Kroeger, of St. Louis, Alice Pettingill, of St. Louis, will talk on Wager Swayne's ensemble class in Paris, and E. A. Schubert, of St. Charles, Mo., will read a paper on "The Piano Hand." New items are being added to the convention program almost daily, and the entire list will soon be ready for publication.

## Anna Case Begins Movie Work

"The Golden Hope" is the title of the first motion picture starring Anna Case, the popular soprano. Miss Case started work on the picture last week in the Norma Talmadge Studios, under the direction of Julius Steger and Junius Henderson. In Miss Case's popular cast will be Charles Richman, in the leading role, Forest Robinson, Grace Neals and John J. Charles. The picture will be a drama of modern social life, some of the incidents of which have been drawn from Miss Case's own remarkable career.

## Von Sternberg Visiting the Hofmanns

Constantin von Sternberg is spending his vacation in Northeast Harbor, Me., as the guest of Josef Hofmann and Mrs. Hofmann.

## Hartridge Whipp to Be Heard at Aeolian Hall

Hartridge Whipp, the young baritone, will give his second New York recital on October 21 at Aeolian Hall.

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ANDRÉ BENOIST AND HIS RECREATIONS.

That sterling accompanist and coach, André Benoist, is spending the summer on the New Jersey Coast, and although he has been vacationing generously, he has also managed to do a considerable amount of work, coming into New York several times each week and devoting himself to his coaching classes in town.

In the accompanying photographs, Mr. Benoist is shown at his summer home and engaged in occupations which, while they are not musical, nevertheless appear to be giving him considerable pleasure and a large amount of that vitality and energy which come from the outdoor life. Mr. Benoist will resume his regular artistic activities early in the fall, and is heavily engaged both for teaching and touring purposes. Above, telling "Buddie" to behave. At the left, a patriotic gardener.



### Helen L. Levy Entertains Celebrities

Helen L. Levy, the Chicago manager, who is spending some time in New York, entertained several celebrities and managers at a dinner party Thursday evening. Those present were Florence Macbeth, Constance Balfour, Ida May Odelin, Mischa Levitzki, Captain Whitwell (of the British Ministry of Munitions), Dr. Louis Levine (professor of economics, University of Missoula, Mont.), Carlo Liten, Modest Altschuler, L. E. Behymer, Laurence Lambert and Daniel Mayer. A delightful evening was spent where the artists discussed pro and con the topics of the day. The inimitable Carlo Liten read "Le Drapeau Belge" and several other poems by Belgian authors. Daniel Mayer entertained the party with his memoirs of the many noted artists who have come under his management during his twenty-eight years of experience in the managerial field of London. Then Levitzki played. He was asked to give one of his own compositions, and after a little persuasion accommodated his listeners. Mr. Behymer was very attentive and when he finished said: "Levitzki, can you tell me whether that murderous spasm along in the middle part of the piece had anything to do with the end of a perfect day of a mosquito? I could hear you walloping some one or something." His humor immediately ignited Levitzki's, who replied: "You have spoiled an ideal I had formed. While I knew it wasn't an original theme, I was undecided whether it was Wagner or Sousa; but since it is a spasm, you make me feel it must be something of Stravinsky or Schoenberg." That closed the end of a perfect night.

### Jolas, Gruppe and the de Sadlers

It was the chances of war that brought together two young musicians of New York—who had lived near each other in the great city, though they never chanced to meet—at Camp Sevier, South Carolina. They are Jacques



MUSICIANS AT CAMP SEVIER, S. C.

Left to right: Jacques Jolas, pianist; Ellen de Sadler, soprano; Paulo Gruppe, cellist.

Jolas, pianist, and Paulo Gruppe, cellist—now Sergeant Gruppe, by the way—and much good music did they make for the entertainment and welfare of their fellow soldiers. Now both young men are across the ocean with the A. E. F.

The third figure in the snapshot is Ellen de Sadler. Mr. Jolas has been a protégé of Mr. and Mrs. de Sadler for

some time past, and, besides pursuing his career as a soloist, has been of great use as coach and accompanist in Mr. de Sadler's New York studios. Mr. and Mrs. de Sadler are spending part of the summer at Richfield Springs, N. Y., where, on Friday evening, August 16, they assisted in a concert for the benefit of the local Red Cross. Mrs. de Sadler is in splendid voice this season and at the height of her powers as a vocalist. She sang the familiar aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah," and Italian, Russian and American songs, including "There's a Long, Long Trail," the composer of which, Zo Elliot, had been a pupil in Willy de Sadler's studio for two years before he left to join the service. Willy de Sadler also participated in the program with a group of songs sung in the splendidly efficient style which characterizes all his work.

### Dedicated to the March King.

Lieut. John Philip Sousa, U. S. N.

(From the Wilkesbarre (Pa.) Telegram, August 11, 1918.)

Lieutenant Sousa, when you bring to town  
Your band which earned such world renown,  
Please bring along those stirring tunes  
We've all enjoyed for many moons;  
Those lively marches, full of pep,  
With which you keep the boys in step  
While working up the dash and vim  
That keeps our "Yanks" in fighting trim.

Bring us "The Stars and Stripes Forever"  
Lest, from their memories, some may sever  
The best old tune you've ever trilled;  
And which by its inspiration's thrilled  
The Allied nations of the world,  
Now in gory conflict churled;  
For "The Stars and Stripes" will ever be  
An air that breathes world liberty.

Bring the "Liberty Bell" and the "Liberty Loan"  
Which we oftentimes hear on the graphophone;  
But we've never heard 'em played right through  
By musicians when they were led by you;  
So, bring 'em along, but don't forget  
You have others, too, that are popular yet,  
Like "The Naval Reserves" with its thrumpos and  
thrillery,  
And that dashing new two step, the "U. S. Artillery."

The "Pathfinder of Panama," the best of its day,  
Like "El Capitan," will, for years, still hold sway;  
And its tunes like "The Man Behind the Gun"  
Will wake up the nation and startle the Hun.  
Your march music certainly carries the punch,  
And, although we're not certain, we have a slight hunch  
That, were we to ask what march you liked most,  
You'd answer, "My first one, 'The Washington Post.'"

When you first gave the music world "Hands 'Cross the Sea"

Did you really believe that, some day, it would be  
America's duty to reach forth her might  
To France and to England, whose perilous plight  
Called this nation to arms? If that's really it,  
We certainly believe you are doing your bit;  
And, when this vile plunder and carnage shall cease  
We hope you will write a new march gem called  
"Peace."

Your "New York Hippodrome" march is a peach;  
And all the kids whistled your "Manhattan Beach."  
"High School Cadets" and "King Cotton" ring true—  
Each one a gem, distinctive of you.  
Which ones you select, makes no difference to us;  
For we know what you have; and without any fuss  
We'll applaud 'til you've played 'em in Sousa-like man-  
ner  
And have stood us all up with "The Star Spangled Ban-  
ner."  
W. H. E.

### Chiapusso Joins Ganapol School Forces

Boris L. Ganapol, director of the Ganapol School of Musical Art, Detroit, Mich., announces the engagement of Jan Chiapusso, the distinguished musician, teacher and concert pianist, as one of the heads of his school. Mr. Chiapusso is a comparative stranger in this country, and only a few cities have had the good fortune to know him and to hear him play. Mr. and Mrs. Ganapol first met him while he was passing through Detroit on his way East. As their guest, he consented to give a short program for a few friends of his hosts, and he astonished a distinguished musical audience with his playing. Since then, it has been learned that he has been heralded by such celebrated musicians as Raoul Pugno, Hugo Kaun, Harold Bauer, Conrad Bos, and a host of notable critics, who declare him to be a master pianist and a serious artist. Mr. Chiapusso is not only a fine performer, but a man of sterling qualities, possessing a strong personality and great gifts as a teacher. Although he has been in this country but three years, he speaks English fluently, and having the linguistic talent, also speaks many other tongues.

Mr. Ganapol is receiving congratulations from a number of artists and musicians at being so fortunate as to secure for Detroit and Michigan an artist of Mr. Chiapusso's type. Elsa Ruegger, the famous Belgian cellist, who was among the guests when Mr. Chiapusso played in Detroit, after learning that Mr. Ganapol had engaged the artist for his school, wrote the following congratulatory letter:

My Dear Mr. Ganapol:

I was more than glad to learn that you have been fortunate enough to engage Mr. Chiapusso for the head of your piano department. It is a very splendid thing for the musical circles of Detroit and your school to harbor an artist of his calibre in their midst. I am sure all those interested in music, and in pianistic art in particular, will shortly appreciate his work. With best wishes for a most successful season.

Cordially yours,  
ELSA RUEGGER-LICHTENSTEIN.

A few years ago the Musica, of Paris, offered a prize to young virtuosos, in which pianists from all parts of the world competed. Among the contestants were Jan Chiapusso, M. Schramm, Mlle. Ribot, and many other noted talents, but Mr. Chiapusso was the one who carried off the honors by being adjudged the winner of this coveted first prize.

Mr. Chiapusso has appeared in the big centers of Europe with marvelous success. In Paris, Brussels, Antwerp, Rotterdam, The Hague, Barcelona, Seville, Leon, etc., he was



JAN CHIAPUSSO,  
Concert pianist and pedagogue.

a prime favorite with the best audiences. The Paris Excelsior said of him: "We are convinced that next year our great managers will fight for this excellent artist," and The Chronicle, of Brussels, in 1914, said that "he deserves, like Pugno, to be called a pianist with velvet fingers." Reviews of his appearances in The Hague pronounce his interpretation of a fugue and prelude of Bach to be "really perfect," and again state that "Chiapusso is one of those Chopin players such as one only dreams about." There are many similar expressions from noted critics from all parts of Europe.

Mr. and Mrs. Ganapol feel that they have brought to Detroit and Michigan a pianist whose ability has never been equalled in that city. His introductory recital will take place early in October.

### Frederick Gunster in War Service

Frederick Gunster, the American tenor, announces that he will not be available for engagements in concerts and recitals until after March, 1919. Mr. Gunster has entered the war service work under the Y. M. C. A. for a period of six months, and is associate secretary of the music committee of the Y. M. C. A. War Work Council at international headquarters, 347 Madison avenue, New York City. For the present Mr. Gunster's activities will mainly be connected with the development of army and navy music.

*Frederick Gunster*  
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**"STOP, LOOK AND LISTEN,"****SAYS PABLO CASALS**

Pablo Casals, the famous Spanish cellist, says that the musical education of a child can be started before he is out of his cradle, for the sense of hearing develops first and most rapidly. "Most of us do not hear or see half of the things about us because we have not been taught to use our senses properly. We are taught to be introspective before our five senses have given us half of the priceless education of which they are capable."

"My earliest recollections are of music—not music made on instruments, but the music of the fields. When I was three years old I can remember distinctly trying to imitate the birdcalls, the chirp of crickets and the buzzing of the bees. For hours I lay on my back in the fields dreaming and listening, always listening to the myriad voices that made chorales and symphonies around me—I tried to imitate them by singing, whistling, clucking, snorting, by every possible kind of noise. I fashioned little pipes of reeds. The frog was a difficult chap to mimic, but I did not despair, though I drove my whole family to it by my vocal efforts. I thought of life in terms of sounds rather than sights."

"Tomorrow we will visit the town," said my father, and that meant to me the mighty roar of the train as it thundered into the station, and the shrilling of the whistle, its even hum and click on the journey; the busy sounds of the city, numerous feet tating on the pavements, the babel of many voices broken by the cries of street-venders, the rumble of wagons, and best of all, the occasional twang of a guitar, played by a street boy. From this last I could not be dragged away, and I would beg for a penny to encourage the fellow until I got it—or a good shake for my persistence."

"All this while I was hearing real music, too. My father, an organist, took me with him very often when he played, and huddled in a corner of the great, stiff-backed pew, I would beat out the rhythm with my whole body and laugh and cry with the music."

"When my formal musical education began, at the age of five, I had already learned much that has taken other people years of study. The actual technique I knew nothing about, of course, but the fine differences of pitch, the relationship of notes, the shadings of tones—their infinite capacity for expression—I knew instinctively, for I had listened well."

"Modern psychology teaches us that children learn more up to the age of four than at any other period of life. At that time the habits formed are deep and lasting. Many children are potentially fine artists, if they could only be taught to listen and look. As you so often say here, 'Stop, look and listen!' Why don't you do it?"

**Whitney Boy Chorus Honored**

The Whitney Boy Chorus, composed of 100 boys from Spokane, Wash., four times honored by President Wilson, which was heard at the World's Fair and whose picture has appeared in the Ladies' Home Journal, Philadelphia, and in the New York Times, will be presented in a patriotic concert to be given in the Bayview Amphitheatre at Tacoma, August 31. The patriotic songs will be spectacularly illustrated by fireworks.

During the community singing of the National Anthem the time will be marked by the firing of cannon, while the "rockets' red glare" and "the bombs bursting in air" (in the lines of "The Star Spangled Banner") will be actually produced over the bay by fireworks. Also sky-rockets will produce the American flag above the boy choir, in the center of the Stadium. A chorus of 500 picked singers in the State will assist during the evening. The commanding officers of Camp Lewis have accepted invitations to be present accompanied by the entire military staff. Governor Lister, who was the guest of honor at the patriotic concert held in the Stadium a year ago, will open the ceremonies, assisted by governors of the neighboring states.

**Lucile Bradley's Art Praised**

A recent personal visit of an hour at the Tacoma, Wash., studio of Lucile Bradley, concert pianist, is thus happily described by Charlotte L. Bogle, the well known music lover and critic of Tacoma. "In that midsummer hour of music," Miss Bogle said, "by the magic tones of the 'Pastoral' sonata, was materialized a holiday rest I had craved. The interpreting artist was Lucile Bradley, a daughter of Tacoma, who as a child played Chaminade with grace and poetry, and is now home from four years' music study in New York City, her natural gifts developed into the technically equipped art, until she ranks high as a concert pian-

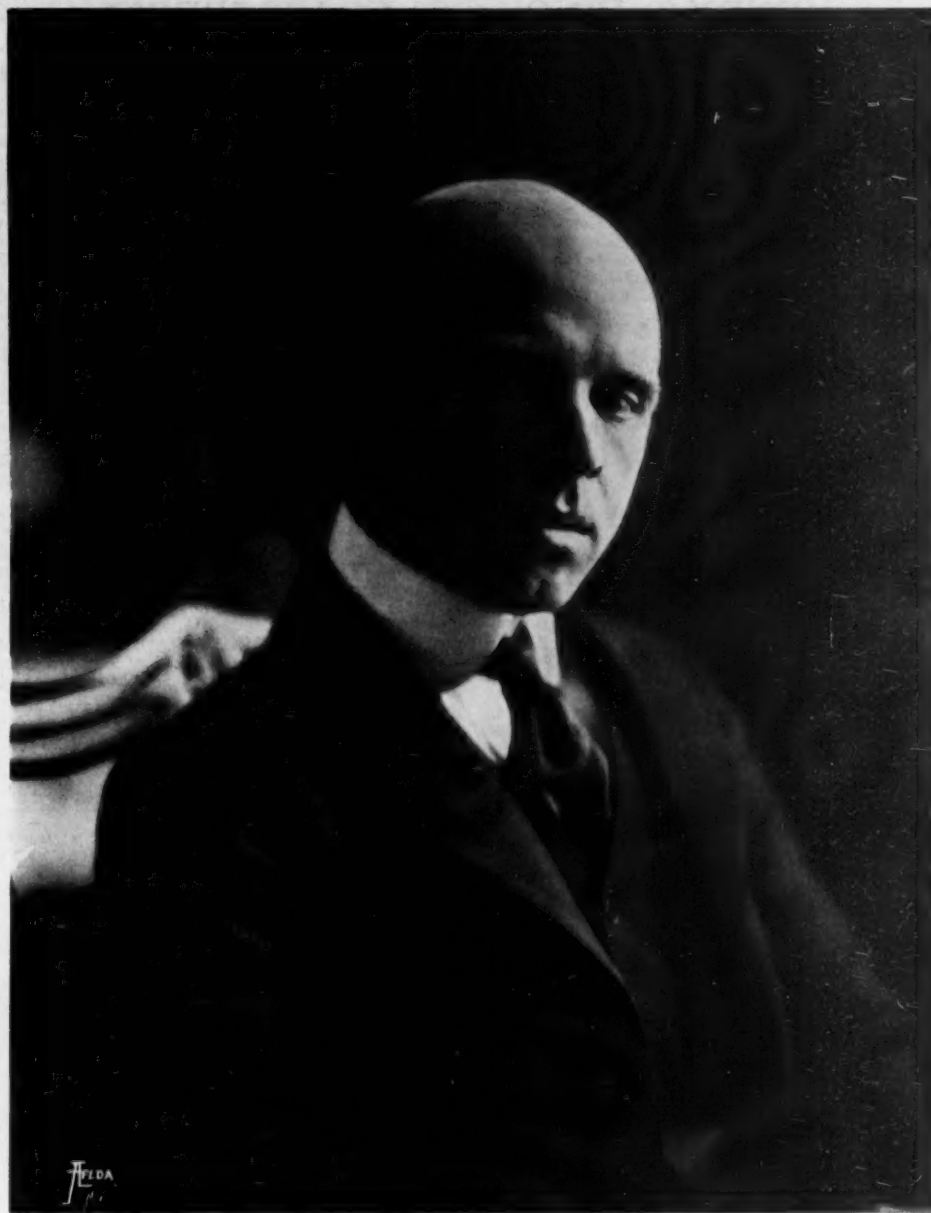
ist. I went to hear Miss Bradley with an open mind. She plays with no affectation and with pure interpretation. A number by Reville, 'The Fountain,' was fascinating. Tinkling drops of water rise, forever rise and fall, melody voices murmur, like vocal pearls in altissimo. Later, across the fields floats memory—'Valse Oublie' (Liszt), brilliant, capricious, voicing echoes from the past, and the heart aches. 'Lotusland,' by Cyril Scott, an English composer, lifted me on the magic carpet to the Nile. It is very Egyptian, weird, uncanny, with a glissando like an attack by Arabs under Emin Pasha. Each scene vivid through the magic of the pianist's art that conceals art. Brahms' A flat waltz lured with tender vocalization, dreamy, wonderful; and a Brahms capriccioso, played with firm and mas-

terly assurance, brought me back, reluctant, from my day dreams.

"As Miss Bradley may be heard in recital in Tacoma before her return to New York in the fall, I leave the technical comments, although predicting that even the most practical of press correspondents must succumb to the spell of her art."

**Hempel Under Winton Management**

At the moment of going to press, the MUSICAL COURIER learns that Frieda Hempel, the soprano, a favorite both at the Metropolitan and in concert, has gone under the management of Winton & Livingston.



Apeda, N. Y.

PABLO CASALS,  
Cellist.

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## HENRY T. FINCK TELLS HIS VIEWS

### On Ancients, Moderns, Criticism, Star Soloists, and German Musical Propaganda

Interview by Claire Ross

It is exceptional when a man does the same art work for a long period of years and does not become conservative, yes, even reactionary. Henry T. Finck, of the New York Evening Post, has shown us how well a man can keep abreast, or rather ahead, of his time. The interesting part of it all is that Mr. Finck, who has proved himself to be one of the most keen and successful music critics the metropolis ever has known, started out with the intention of becoming a professor of psychology.

When taking his course in psychology at Harvard, Mr. Finck, as a side issue, wrote letters on musical subjects to The Nation. These letters at once established the thorough understanding and love of music that Mr. Finck has always had, and because with such qualities Mr. Finck combined an unusually facile and fascinating style of writing, he immediately made his mark as a commentator of individuality and real charm.

After his Harvard training, Mr. Finck went to Europe, where he spent three years. He still was possessed of the idea of being a professor of psychology, and thought that music would play only a secondary part in his career. Although he was only twenty-one, the New York World and the Atlantic Monthly had such respect for his opinion on musical subjects that they sent him to the first Wagnerian festival at Bayreuth.

#### Finck and Early Bayreuth

When I asked Mr. Finck about those early Bayreuth days and his impressions of Wagner, he replied: "I met Wagner only twice. The first time was when I screwed up courage to ask him to let me attend rehearsals. He was walking arm in arm with Wilhelm, the violinist. He gave his consent, but I thought him very gruff. Later, I chanced to meet him again and was impressed with his wonderful memory. In spite of the fact that I had spoken to him for only a second and he had been meeting hundreds of strangers, he said to me, 'Well, did you get in?'"

"Tell me, Mr. Finck," I questioned, "about those early performances at Bayreuth."

"I thought they were wonderful, and was terribly angry at the way they were maltreated by the German press. I was sure that the tide would turn and that eventually these critics would retract what they had said. I vowed vengeance, and with this in mind collected the newspaper clippings. I knew that some day they would be a source of embarrassment to the men who had written them, and when I later wrote a book on Wagner and his works I quoted these critics. Much to their humiliation, this very book was translated into German."

"Did you do much other work along musical lines in those European days?"

"Yes," answered Mr. Finck, "I continued to write letters for the World and the Atlantic Monthly. William Dean Howells, the editor of the Atlantic Monthly, was a great personal friend of mine. Though he realized the value of musical articles for his readers, he himself was not especially interested. Some one once asked him what he thought of music, and in his droll way he said, 'I see no harm in it.'"

"These letters were only a side issue which I worked in along with my studies in psychology, but in 1881, upon my return to this country, I devoted my entire time to general editorial work and musical criticism for the Nation and the Evening Post. Had it been just musical criticism, I would have been more or less of an idler, for in those days there weren't many concerts. In order to fill in, I covered the recitals in Brooklyn."

"It seems as if all my life I've been fighting for something. In the pioneer days it was for Bach, Chopin, Schumann and Schubert. Later, for Grieg and Liszt. As I look back I realize that even in music there always has been a German propaganda with the slogan, 'All first class composers are German.' I feel that art is international, and was glad of the arrival of Debussy, for although I've never been a Debussy enthusiast, he supplied a few style."

#### Finck and the Moderns

"May I interpret the remark that you are not an enthusiast to mean that you do not care for the moderns in general?"

"Indeed, no," replied Mr. Finck, "though I do not admire Ornstein and Schönberg, for they seem to think that dissonance is the essential of all music. I'm greatly interested in Grainger and Stravinsky. In my mind, Edward MacDowell stands pre-eminent among the recent composers. Some day I'm going to write a book called 'Our MacDowell.' I'm continually reproaching myself because I urged MacDowell to accept the chair as professor of music at Columbia. He overworked. That, with the friction which was so distasteful to a man of such high ideals, brought about his early death."

"MacDowell was a belated romanticist. He combined masculine vigor and feminine delicacy. He was as American as Stephen Foster. Yes, I consider MacDowell our foremost American composer, and I'm always chiding pianists and singers because they don't do more of his work. I call him our American Grieg, and as I worshipped Grieg, that implies a lot."

"Tell me," I asked, "what interpreters hold the same relative place in your mind as those creators of music you have mentioned?"

#### Finck and the Soloists

"Paderewski has been for a quarter of a century our best pianist. He is a poet and a realist. Of course, one takes the mechanical side of a great artist for granted, but Paderewski is perfect in technic. At one time I lived with him in Switzerland, and he is constantly working on five finger exercises. He is more than a great artist. He is brilliant on every subject; he has the most aston-

ishing knowledge of politics, history and diplomacy. At the time of the Russian revolution he knew about every member of the cabinet and foresaw the trouble as it afterwards happened. After Paderewski comes Novaes."

"What about the new crop of Russian violinists? Weren't you carried away by their ability, to say nothing of their youth?"

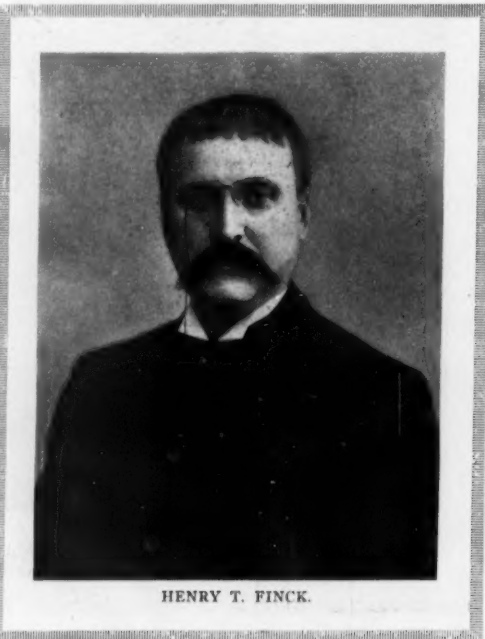
"They are clever boys and good musicians, but Kreisler is greater, for he speaks from the heart. Maud Powell, too, moves me emotionally. She is a wonderful artist and a musical explorer. She goes to places where no great artist has been before."

"Of the singers that I've heard in my time, Lilli Lehmann stands as the star in the ever changing horizon. She was the greatest woman Wagnerian singer that ever lived. Not only was she endowed with a remarkable voice, but she was an exceptional actress. Calvé is another striking figure of that generation. She was a Geraldine Farrar with a more beautiful voice."

"Don't understand by that that I'm not an admirer of Farrar, for I am. She is a colorful personality, and the chameleon aspect of her voice makes varied roles possible. Lucy Gates is also one of my favorites. Her voice actually brings tears to my eyes."

"What about some of the singers of the male sex?" I facetiously interjected.

"Caruso," answered Mr. Finck, "has a voice that is better than an Italian violin. I consider Renaud the greatest operatic artist of our time. I got Otto Kahn to agree



HENRY T. FINCK.

with me, but another baritone had a 'pull' at the Metropolitan Opera, so we haven't had Renaud. I'm used to 'rowing' with the opera house crowd. For years I kept after them until they gave more French opera."

"Back of it all lay the usual German propaganda. Some of the older critics have been very reactionary, and, without knowing it, aided this propaganda. One of these men attacked the Philharmonic because it played something besides Beethoven and Haydn. My main principle always has been to stand for the big, no matter what the nationality. There is no room for mediocrity. The big crowds out everything."

#### Finck and Finck

"Your speaking of critics, Mr. Finck, reminds me that I believe I was sent here to have you discuss the subject of criticism, but you've told me so many interesting things that I quite forgot my mission. Perhaps you'll be good enough to set forth some of your views of your profession."

"That I can do in a very few words. The essentials of criticism are the ability to write, a love of music, a knowledge of its fundamentals and its history, and, last of all, personal opinion. Writing, of course, is the main factor, and it's the thing I've always enjoyed. I've written a number of books—not all on musical subjects. Here, as in every other phase of my work, my wife has been a great help to me. She now has in preparation a book upon musical and kindred subjects. Many interesting things have happened at our home, such as the meeting of MacDowell and Howells when Howells came to hear MacDowell's settings of his poems to music. Mrs. Finck is using all this as material."

"When at one time I was sick for six weeks with pneu-

monia my wife did all my work, and very few people knew the difference. Following Geraldine Farrar's American debut, my wife and I each wrote an article. We put it together in a sort of a mosaic form. I marked Mrs. Finck's comments in blue pencil and mine in red, and then we sent the article to Farrar. She was very much amused. We have great times doing things that way."

"You apparently have great times doing many things, Mr. Finck. I should think a great source of joy would be to see how things follow your keen prophetic sense."

"I don't claim to be a prophet," said Mr. Finck, "but if I ever get behind the times in my music work, I'll go back to psychology."

This, of course, means that Mr. Finck will never be active in his psychological work. His search and research always will be in the recognition of what is good in the old and new. His fun will be in telling his fellow men the truth, even if it does not sound like music to their ears.

#### THE WEEK AT RAVINIA PARK

"The Jewels of the Madonna" and the "Secret of Suzanne" on Saturday evening gave opportunity for Claudia Muzio to appear in two new roles. The divergence between the vulgar Maliella and the vivacious, petulant Countess Suzanne is marked and gave proof anew of the versatility of this great singer-actress. "The Secret of Suzanne" is not a grand opera, but a comic one, and Muzio is just as much at home while singing a comic role as she is in a dramatic part. Of course, the part of Suzanne is exceptionally full of merriment and devilry as acted by Muzio. Of her singing little need be said, as since the beginning of the season she has given her hearers only of her best, and her Suzanne, as well as her Maliella, was vocally a masterpiece. Millo Picco acted well the part of the jealous husband, Count Gill, and sang the music allotted to the role with telling effect. Francesco Daddi was the dumb servant, whom he pantomimed in his inimitable manner. In "The Jewels," besides Muzio's Maliella, were cast Morgan Kingston, who won new admirers by his wonderful delineation and singing of the difficult role of Genaro, in which he created a real sensation, and Graham Marr, who was as ever a handsome Rafael. Papi conducted both operas.

On Sunday evening, "Martha" had its first presentation this summer, with Edith Mason, who made her re-entry at Ravinia in the title role. The charming artist found again at the hands of the audience the success that was hers whenever she appeared here last season. The star was surrounded by a fine cast, including Orville Harrold, Sophie Braslau and Leon Rother in the leads.

On Monday evening, Richard Hageman conducted a Philharmonic concert, in which he had the assistance of Ruth Miller and Harry Weisbach.

On Tuesday evening, "The Love of Three Kings" was repeated with the cast heard previously. On Wednesday evening, the second performance of "Martha" took place. On Thursday evening, "Madame Butterfly," with Muzio in the title role, was the bill. Another Philharmonic concert took place on Friday evening, and the week came to a happy conclusion with the performance of "Carmen," which will be reviewed in these columns next week.

R. D.

#### Paul Savage Decorated

Unusual honor has been conferred upon three Y. M. C. A. workers, sent over from America to the Italian Army. Two of them, John Botsford, of Pittsburgh, and Kenneth Craig, of Lorain, Ohio, took the oath of membership in the Arditi, famous volunteer shock troops, and Paul Savage, of New York City, was made a member of the Bersaglieri. All were given insignia and permission to wear it. They proved wonderfully efficient during recent battles on the Piave, and in the big Austrian repulse spent an entire night in a village that was being contested. They were among a group of thirty Y. M. C. A. men who were rushed to the Piave and who gave away many comforts to the men and assisted in the care of several thousand wounded.

Before he went to Italy several weeks ago Paul Savage was a teacher of singing, with studios in Carnegie Hall. He has always taken a great interest in athletics. The Bersaglieri, of which he becomes an honorary member, are shock troops, as are the Arditi, but they are famous as sharpshooters, while the Arditi specialize in the adept use of the knife. History relates that the Arditi were formed with liberated prisoners as a nucleus. These prisoners volunteered in exchange for their freedom to go into divisions which bear the brunt of every attack.

#### Colon Management Changes Hands

The Teatro Colon, of Buenos Aires, the leading opera house of South America, on the boards of which practically all the great artists of the operatic world have appeared at one time or another, has been for the last few seasons under the joint direction of Walter Mocchi, of Milan, and Cav. da Rosa, of Buenos Aires. Signor Mocchi was also prominent in the directorship of La Scala, Milan, and the Teatro Costanzi, Rome, which latter theatre is under the immediate direction of his wife, Signora Mocchi. The teatro Colon is the property of the city of Buenos Aires, and the Mocchi-de Rosa concession, which expired with this season, has not been renewed. On the contrary, the Municipal Intendant of the Colon has awarded the concession for next season to the well known Italian impresario, Cav. Camillo Bonetti. Among the many congratulatory telegrams which Cav. Bonetti received on the award of the concession was one from the President of the Argentine Republic.

**OLIVE NEVIN**  
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## NINA MORGANA'S BLOSSOMING CAREER

Young Singer's Engagements Include Three Appearances with Enrico Caruso

When the great tenor, Enrico Caruso, visited Buffalo, N. Y., in May, 1908, his arrival was anticipated anxiously by a little girl, then in short dresses, with her dark hair in braids. The youngster was said to possess an unusually remarkable voice for one of such tender years, and some friends, who knew the tenor, suggested that little Nina Morgana sing for him when he came. Caruso came and went, but not before he had heard the young singer, in whom he was so interested that he immediately advised her to go abroad to study. Now, one often reads of famous artists giving others profitable advice, yet Caruso went even further. He gave "little Nina," as she was called, a note to his agent, Lusardi, who was well known in Milan. When she presented the note, shortly after, Lusardi, likewise, interested himself and directed her to Teresa Arkel, the well favored teacher. Miss Morgana remained under Mme. Arkel for three years, making her debut the year later at the opera house of Alessandria.

### Sings at La Scala

Here she at once attracted the attention of the élite, who claimed her voice one of the loveliest of the times. News of her success spread, and she was engaged for the 1911 season at La Scala. Her roles there were the leading soprano parts in "Rigoletto" and "Lucia," and Micaela in "Carmen."

Then the singer returned to America to visit her parents, intending to go abroad in the fall. While here, Hammer-



© Mishkin, N. Y.

NINA MORGANA,  
Soprano.

stein made her an offer to appear during his season at the Manhattan Opera House—this was a five year contract, which she accepted. She, however, was allowed to continue her studies under Mme. Arkel for a short time, so that she might receive thorough coaching in the roles she was to sing. Previously, arrangements had been made for her debut in "Rigoletto" with Renaud.

### Her First Disappointment

"Then, when I came back expecting to make my debut, as every one knows, Mr. Hammerstein never gave that season of opera, and I encountered my first disappointment," said Miss Morgana. "Fortunately, I am not a believer in dwelling upon one's misfortunes. 'What's to be, will be.' So I did some concert work, studied very earnestly, and sang a season or two ago with the La Scala company on the Pacific Coast, which I enjoyed very much. Yet, all the time I was doing that work I did not feel that I had 'arrived,' as people say. I am my own severest critic, and I very rarely rendered anything that did not need a touch here or there, in my own mind."

### Last Season Excellent

"Last season, though, brought much happiness to me. I had quite a few joint recitals with Amato and Martinelli, and in May I had a very successful appearance as soloist with the Metropolitan Opera Company Orchestra in North Adams, Mass."

"In Buffalo, my home town, I sang at a benefit concert given under the auspices of the Women's Motor Corps of America. Lots of money was raised—to be exact, enough to purchase an ambulance."

Miss Morgana's New York appearance last season was a joint recital with Mischa Elman at the New York Hippodrome, when her singing of the "Caro Nome" from "Rigoletto" was highly commented upon by the critic of the Tribune.

### Next Season

On October 24, the young artist will be heard for the first time in a recital of songs at Aeolian Hall. A few

of her other dates for the new season include two with Enrico Caruso—her childhood benefactor, with whom she had always dreamed of singing—one on October 11 in Buffalo, N. Y., and the other on October 19 in Ann Arbor, Mich. As Miss Morgana made her first appearance in concert with him at Saratoga, N. Y., on August 17, the last one will mark her third engagement with Caruso within two months—a feature of her career of which she can justly feel proud. On October 30, she and José Mardones, also of the Metropolitan Opera Company, will give a joint recital, and on January 7 and February 19 she will be heard in recital with Leginska and Martinelli, respectively, in Detroit and Utica.

The Detroit date will be Miss Morgana's second visit to that city, as she was first heard there last season with Eddy Brown, the violinist. Both appearances are under Mr. Burdett's management. In May, she will go on tour as soloist with the New York Symphony Orchestra, under the baton of Frank Damrosch.

When the MUSICAL COURIER representative had a recent chat with the young American singer, who bears all the classic beauty and charm of manner of her parents, who are from sunny Italy, she said that she was going to spend the summer studying and working for the new season. Miss Morgana will also give a few concerts, between times, at the nearby camps, a work which she has been doing for some months past.

"Before coming to New York," she remarked, "I gave a program for the shell shocked soldiers resting at Fort Porter, near Buffalo. It was, of course, a most pitiful sight to see those poor souls, but no matter what their mental state may have been, each and every one showed he loved music. Of that I am very certain. What is more, they liked the 'Caro Nome' from 'Rigoletto'—a fact that may be a bit surprising. On the same program there were several vaudeville artists, whom they also liked. To tell the truth, I couldn't tell which of us pleased the boys the most. It was interesting, however, to hear several days later from one of the nurses that they had to change the records much more frequently for the better selections. And there were 200 men of all nationalities! They even went so far as to say that they wished that I would come back again soon. And I shall."

### Wins Headlines at Thirteen

Miss Morgana has had many delightful episodes in her career. When she was thirteen, she sang at Convention Hall in Buffalo at a benefit for the San Francisco earthquake sufferers, and aroused so much enthusiasm that the next morning the dailies devoted headlines to her singing. In 1901, she also attracted considerable attention through her singing at the Pan-American Exposition. From 10 in the morning until midnight the little singer caroled away to her heart's delight as she paced the enticing streets of Venice. She claims that she was neither hoarse, tired nor bothered with a headache when she got through, but fresher if anything. Incidentally, she was given the name of "Little Patti" by those who heard her. One of her admirers was J. A. Yerington, of Nevada, who saw great possibilities in Miss Morgana. As time went on they lost track of each other—as so often is the case—until last year, while Miss Morgana was singing in Nevada, they again met, and "Daddy Yerington," as Miss Morgana calls him, was given the opportunity of finding out just how accurate his predictions for "little Nina's" future had turned out to be!

J. V.



RUDOLPH GANZ,

The well known pianist, "up in the air" somewhere in Maine.

### Compositions of Gustav L. Becker

Gustav L. Becker was one of the artists who assisted Pauline Jennings in the rendition of the lecture-musical which she gave on August 16 at Hotel Chelsea, Atlantic City, N. J. Mr. Becker, who is the director of the American Progressive Piano School, of New York, appeared on this occasion as a pianist and composer, winning admiration in both capacities. Several of his vocal solos were sung by Ida Taylor Bolte, whose contralto voice was heard to advantage, and especially well liked were his piano compositions. A poetic and charming romanza by Mr. Becker was played by the composer and Ben Stad, violinist. Upon request, Mr. Becker also played his polonaise in E for piano.

Bethel's Steel Band has played this composer's festival march a number of times, and his prelude in G for organ has appeared frequently on church programs recently. John Bloise is shortly to give the prelude a hearing at the St. Nicholas Church at Atlantic City.

### Gescheidt Miller Vocal Art Science Pupils

Irene Williams, a pupil of Adelaide Gescheidt, the exponent of Miller vocal art science, made a hit in Quebec, Canada, where her teacher was proud to see her as soloist with Creator's Band. She has had ovations nightly from audiences of 4,000 to 5,000 people.

Alice MacGregor, soprano, artist-pupil of Miss Gescheidt, and Edward Wentworth, tenor, also studying Miller vocal art science with Miss Gescheidt, the former of Boston, the latter of Paris, have been giving benefit concerts for purchasing musical instruments for our boys. They raised over \$600 at two concerts. August 3 and August 5, they appeared in Falmouth and Chatham, Mass., where they were heard in French and English songs and duets. Large and unanimously enthusiastic audiences attended the concerts.

Miss Gescheidt is resting at that delightful spot, Pike, N. H., in the White Mountains, gaining renewed strength for the big season in prospect for her.

## CHARLES HARRISON

THE  
TENOR WHO HAS SUNG HIS WAY INTO THE  
HEARTS OF AMERICANS

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## NEW CHAPMAN ESTATE—SCENE OF MAINE FESTIVAL CHORUS PICNIC



The accompanying photographs suggest the magnificence of the new Chapman estate of sixty-four acres, located at Shelburne, N. H., in the heart of the White Mountains, where Director and Mrs. William Rogers Chapman entertained the Maine Festival Chorus on Saturday afternoon, August 17. It is said to be the favorite dream of the Chapmans to make this a great musical summer center to which all the music lovers of Maine and New Hampshire will flock. There were twenty choruses represented, and famous artists participated in the afternoon program. The great lawn about the house, with its shrubbery, had been profusely decorated with American flags, and the colors of the Allies were also strongly in evidence. The 800 guests were conducted over the estate by Director Chapman, following which there was a picnic lunch. The afternoon was given over to the lawn fête and musicale, with refreshments on sale at gay booths under the auspices of the Red Cross. There were also fortune telling booths and all sorts of merry making, with grounds and house alike thrown open to the patrons. The Burgess Band of Berlin, conducted by Mr. Stevens, with Harry T. Rachburn as soloist, provided stirring music for the reception and dancing. The musicale in the large barn offered an exceedingly interesting program by Marie Sundelius, soprano of the Metropolitan Opera Company; Marion Green, baritone; Rachel Emerson, soprano; Vernon Stiles, tenor; Miss Emmerton and Mrs. Mooney, of Boston. There was rousing chorus singing, while many remained for a barn dance in the evening. Director and Mrs. Chapman were showered with congratulations and good wishes at the leave taking of the picnickers. This event, which might be called a chorus picnic, incidentally netted \$400 for the Red Cross.

## More Willow Grove Programs

Wassili Leps and his symphony orchestra have been continuing the splendid programs at Willow Grove Park, the first series of which were listed in the August 15 issue of the MUSICAL COURIER. These are the programs given from Sunday, August 11, through Saturday August 17:

## SUNDAY AFTERNOON, AUGUST 11.

First concert.—Soloist, Miss Dolores Russian soprano. Overture, "Melomene" (Chadwick); "Carmen Fantasy" (Bizet); "Paa des Amphores" (Chadwick); "Song of the Volga Boatmen" (Russian folksong); "Serenade" (Drigo); "Elli, Elli, Sahachtami" (Kurt Schindler); "Slav Dance" (Dvorak). Second concert.—Soloist, Henri Scott, basso, Metropolitan Opera Company. Overture, "William Tell" (Rossini); "Ave Maria," violin solo, Emil F. Schmidt (Gounod); fantasy on themes from "Faust" (Gounod); "Salut d'Amour" (Elgar); "La Cinquantaine" (Gabriel-Marie); Prologue from "Pagliacci" (Leoncavallo); March (Berlioz).

## EVENING.

Third concert.—Soloist, Elsa Lyons Cook, soprano. Overture, "Maximilian Robespierre" (Litolff); fantasy, "Madam Butterfly" (Puccini); "Kammenoi-Ostrow" (Rubinstein); aria from "La Traviata," "Estrano" (Verdi); "Dance of the Hours" from "La Gioconda" (Ponchielli).

Fourth concert.—Soloist, Henri Scott, basso, Metropolitan Opera Company. Overture, "Mignon" (Thomas); fantasy on themes from "Aida" (Verdi); "The Lost Chord," trumpet solo, Mr. Williams (Sullivan); "Aubade Printaniere" (Lacombe); "Freedom for All Forever" (Hillman); "Toreador Song" from "Carmen" (Bizet); "March Sollenelle" (Tchaikowsky).

## MONDAY AFTERNOON, AUGUST 12.

First concert.—Overture, "The Watercarrier" (Cherubini); Introduction, "Fervor" (D'Indy); "Erotic" (Grieg); "Babbilage" (Gillet); "Indian March" (La Monaca).

Second concert.—Norwegian Bridal March (Sandby); "Carnival Overture" (Dvorak); Melody in F, cello solo, William Schmidt (Rubinstein); "To a Wild Rose" (MacDowell); Entr'acte Gavotte (Gillet); "My Belgian Rose" (Berliot); fantasy, "Cavalleria Rusticana" (Mascagni); "Trot de Cavallerie" (Rubinstein).

## EVENING.

Third concert.—"Scheherazade," "1001 Nights" (Rimsky-Korsakoff).

Fourth concert.—Soloists, Vandalia Hisey, soprano; Mr. La Monaca, flutist. Overture, "Russian and Ludmilla" (Glinka); "Swing Low, Sweet Chariot" (Dillon); "The Tremolo," flute solo, Mr. La Monaca (Demesserman); "There's a Long, Long Trail" (Elliott); "Carnival de Paris" (Svendsen); Bolero from "Sicilian Vespers," Vandalia Hisey, soprano (Verdi); "Toreadore et Andalouse" (Rubinstein).

## TUESDAY AFTERNOON, AUGUST 13.

First concert.—Overture, "Les Abencerages" (Cherubini); "Ruses d'Amour" (Rubinstein); "L'Après midi d'une Faune" (Debussy); "Joan of Arc" (Wells); "Fete Boheme" (Massenet).

Second concert.—Soloist, Vandalia Hisey, soprano. "Impressions of Italy" (Chapentier); two Norwegian folksongs, "The Riding Messenger" (Song of Samland) (Sandby); "The Swan of Tuonela," English horn solo, Mr. Henkelman (Sibelius); polonaise from "Mignon" (Thomas); "Songs of Our Nation" (Bennett).

## EVENING.

Third concert.—Selections from "Aida" (Verdi), Aida, Miss Ginch, soprano. Amneris, Marie Stone Laneston, contralto. Rhadames, George Rothermel, tenor. Amonaro, Horace R. Hood, baritone. Ramfis, R. Sternberg, basso.

Fourth concert.—Soloist, Henri Scott, basso, Metropolitan Opera Company. Overture, "Carnival Romaine" (Berlioz); "Mazurka Fantastique," "Dance Suisse," "Balletique" (Henry Albert Lane); "Indian Suite," "Dirge," "Village Festival" (MacDowell); "Il Lacerato Spirito" (Verdi); "Cortege de Bachus" (Delibes).

## WEDNESDAY AFTERNOON, AUGUST 14.

First concert.—Overture, "Fra Diavolo" (Auber); Suite, "Peer Gunt" (Grieg); "Belgian oes" (Berliot); Melody in F (Rubinstein); "Trot de Cavallerie" (Rubinstein); "With Pomp and Circumstance" (Elgar).

Second concert.—Soloist, Miss Dolores, soprano. Overture, "Anacreon" (Cherubini); "Sylvia" (Delibes); "There's a Long, Long Trail" (Elliott); aria (Tchaikowsky); dance (Bizet).

## EVENING.

Third concert.—A selected chorus of U. S. soldiers from Camp Dix; director, Stetson Humphrey, U. S. song leader, and Paul Volkman, tenor. Overture, "1812" (Tschikowsky); chorus of U. S. soldiers from Camp Dix—"There's a Long, Long Trail" (Elliott); "Good-bye, Broadway, Hello France" (Santley); aria from "Pagliacci" (Leoncavallo), Paul Volkman, tenor; chorus of U. S. soldiers from Camp Dix—"Just Like Washington Crossed the Delaware, Pershing Will Cross the Rhine" (Johnson); "K-K-K-Katy" (O'Hara); "Keep the Home Fires Burning" (Novello); "The Stars and Stripes Forever" (Sousa).

Fourth concert.—Chorus of U. S. soldiers from Camp Dix—"Joan of Arc" (Wells); "Over There" (Cohan); "Russian Easter" (Rimsky-Korsakoff); dances of the Pyrenees (Celeste D. Heckcher); "Valentine's Song" from "Faust" (Gounod), Henri Scott, basso; "Dance of the Hindus" (Bizet).

## THURSDAY AFTERNOON, AUGUST 15.

First concert.—Overture, "Raymond" (Thomas); suite, "Sigurd Jorsalfar" (Grieg); andante commodamente, allegro moderato (Kalinikow).

Second concert.—Overture (Kalinikow); "Caucasian Sketches" (Ivanoff), viola solo, Mr. Hahl; English horn solo, Mr. Henkelman; "The Rosary," trumpet solo, Ernest Williams (Nevin); "Danse de la Gipsy" (Luigini).

## EVENING.

Third concert.—Selections from "Lucia" (Donizetti), soloists, Lucy, Emily Stokes Hagar, soprano, Edgar, Henry Gurney, tenor, Henry, Horace R. Hood, baritone, assisted in the sextet by Eva A. Ritter, alto, George Emes and R. Sternberg; "Ella Giammai M'amo," Mr. Sternberg (Verdi).

Fourth concert.—Soloists, Myrtle Eaver, pianist, Henri Scott, basso, Metropolitan Opera Company. Overture, "The Arrow Maker" (American Indian) (Elliott Schenk); first movement from concert for piano and orchestra (Grieg); Myrtle Eaver; "Afternoon of a Faun" (Debussy); "The Swan of Tuonela," English horn solo, Pietre Henkelman (Sibelius); "Toreadore Song" from "Carmen" (Bizet), Henri Scott, basso; "Toreadore et Andalouse" (Rubinstein).

## FRIDAY AFTERNOON, AUGUST 16.

First concert.—Overture, "Mute of Portici" (Auber); fantasy, "Faust" (Gounod); "Valse des Fleurs" (Tchaikowsky).

Second concert.—Irish rhapsody (Herbert); "Kammenoi-Ostrow" (Rubinstein); berceuse from "Jocelyn," cello solo, William Schmidt (Godard); dance from "Prince Igor" (Borodine).

## EVENING.

Third concert.—Soloists, Emil P. Schmidt, concertmaster, William O. Miller, baritone. Overture, "Maximilian Robespierre" (Litolff); concerto for violin (Mendelssohn); "Finlandia" (Sibelius); "Dio Possente" (Gounod); "Toreadore et Andalouse" (Rubinstein).

Fourth concert.—Russian program. Soloist, Henri Scott, basso, Metropolitan Opera Company. Symphonie No. 1 in G minor (Kalinikow); "Siege of Kazan," bass solo from "Boris Gudonoff" (Mousorgsky); "Nutcracker Suite" (Tchaikowsky).

## SATURDAY AFTERNOON, AUGUST 17.

First concert.—Soloist, Horace R. Hood, baritone. Overture, "Carnival de Paris" (Svendsen); "Roma" (Bizet); prologue from "Pagliacci" (Leoncavallo).

Second concert.—Selections from "Martha" (Flotow). Soloists, Lady Harriet, Elsa Lyons Cook, soprano; Nancy, Marie Stone Langston, contralto; Lionel, Paul Volkman, tenor; Plunket, Henri Scott, basso, Metropolitan Opera Company.

## EVENING.

Third concert.—"The Bohemian Girl" (Balfe). Soloists, Arline, Emily Stokes Hagar, soprano; The Queen, Marie Stone Langston, contralto; Thaddeus, Paul Volkman, tenor; The Count (and Devil-hoof), William O. Miller, baritone.

Fourth concert.—Soloist, Henri Scott, basso, Metropolitan Opera Company. Overture, "1812" (Tchaikowsky); "The Musicians' Strike" (Taylor); "Russian Easter" (Rimsky-Korsakoff); "Song of the Drum Major" (Thomas); "My Khaki Sammy" (Carpenter), Henri Scott; "Songs of Our Nation" (Bennett).

## Grace Hoffman Doing Her Bit

Grace Hoffman, coloratura, recently wedded to Dr. J. Willis Amey, the well known New York surgeon, is faithfully serving her country. She has been devoting a great



GRACE HOFFMAN,  
Coloratura Soprano.

deal of time to Red Cross work, and some of her recent appearances have been at the Statue of Liberty, Bedloe's Island; Ethical Culture Club, Community Club and Mincola Camp. She has had several requests for reappearance, as her singing is always highly appreciated. Miss Hoffman is always ready to serve her country in any way possible.

## BERNARD HAMBLÉN

## IS INTERVIEWED

Composer of "Women of the Homeland" Talks  
About War Songs in General and Tells Why  
He Wrote His Own Composition

These are times when war songs and other popular patriotic compositions are in the public ear and when their creators have a right to expect to be in the public eye. With this idea the MUSICAL COURIER obtained some expressions of opinion from Bernard Hamblén, and discovered him to be not only a musician who writes appealing verse and music, as in "Women of the Homeland," but also thinks seriously about his profession and tries to analyze its psychology and its possibilities. The fact that Mr. Hamblén has written in "Women of the Homeland" a composition that is winning its way to a large and legitimate success, proves that he does not confine his ideas to theorizing but has the ability to put them into practical (and profitable) operation.

"In connection with the conglomerate mass of war songs which flood the market at the present moment," said Mr. Hamblén to the MUSICAL COURIER representative, "there are one or two significant facts which have received insufficient attention. In the first place, out of the hundreds of such efforts that have been published, not more than three or four have been successful, whereas the songs that are most widely used in connection with the all-absorbing object so near our hearts to-day are not, in the literal sense, war-songs at all. This indicates that the belligerent attitude and vulgar malediction which permeate, *ad nauseam*, the numerous unsuccessful attempts at what is carelessly dubbed 'patriotic' verse, do not find an echo in our hearts, and that the music associated with them does not measure up to the standard required to express the emotions which govern us in these epoch-making times.

"Let it be understood, however, that I do not suggest the need of exotic poetry or 'chamber' music in this connection. On the contrary (and this is the main point at issue), musicians and laymen have both been vainly searching for the combination of grandeur and simplicity which is admittedly the rarely attained pinnacle of the composer's art, but which the present world-holocaust would be expected to inspire.

"Again, there has been little or no mention in these 'Kaiser-canning' eruptions of the splendid service our women have done and are doing for the great cause. Their invaluable help and unselfish devotion are being widely recognized in many other ways, but strangely enough nothing of any moment has been done to show our appreciation of their work in the most beautiful and enduring way of all, through the medium of song. I have tried to meet this need and to put forth a vehicle for the expression of our profound admiration of the sacrificial spirit so manifest in our women today. The title of my song, 'Women of the Homeland,' attempts to express exactly the subject at issue, and the last line of the refrain, 'God bless you, every one!' referring to our womanhood, has been added as a subtitle, with very gratifying results, I am glad to say. When I repeated to myself the words, 'Women of the homeland, God bless you, every one!' I felt a sense of deep exaltation and I knew the sentiment was sincere in my heart and soul, and did not spring from a desire to camouflage with exuberant patriotism a lack of inner urge to give my ideals musical utterance."

In conclusion, it may be said by the MUSICAL COURIER interviewer that he heard much more in the same tenor from Mr. Hamblén and easily came to the conclusion that the composer of "Women of the Homeland" is a competent musician and an instinctive poet, whose work in both fields shows versatility and originality. His great song is the spontaneous tribute of a refined and sensitive nature, stirred by passing events, to express with an unusual blending of nobility and simplicity its admiration of the service so unstintingly rendered by those to whom these fine words and captivating music are written.

The moment Mme. Schumann-Heink heard "Women of the Homeland" that rare artist said, "I will sing it at once," and now she has announced that it is to be in her permanent repertoire for next season. To hear Mme. Schumann-Heink, with arms outstretched and with tear compelling vocal utterance, sing the words, "Women of the homeland, God bless you every one," is to realize the irresistible appeal put forth when great art and a great song for the people enter into heartfelt communion.

## MRS. GEORGIO M. SULLI

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Bauer and Gabrilowitsch Play for Charity

Harold Bauer and Ossip Gabrilowitsch broke into the quiet of their vacation at Mount Desert to appear at the Building of Arts, Bar Harbor, Me., on Saturday afternoon, August 24, for the benefit of that very deserving war charity, the American Friends of Musicians in France. The program consisted of the following numbers for two pianos:

Sonata in D major, Mozart; Variations on a theme by Beethoven, Saint-Saëns; Impromptu Rocco, Schutt; Romance, Valse, Arensky; Rondo, Chopin.

Mr. Bauer and Mr. Gabrilowitsch have made these numbers familiar in their former joint professional appearances, but it is a pleasure to listen once more to this unusual branch of pianistic art interpreted by two such masters. Such ensemble work as theirs comes very near being that seldom attained thing known as the height of perfection. Needless to say, there was an audience which completely filled the hall and was extremely enthusiastic in its demonstrations of approval.

Reception for Officers' Wives

A delightful musical program, arranged by Mrs. Frederick A. Rice of the Soldiers' and Sailors' Club house hostess committee, was given on Tuesday afternoon, August 20, at the welcoming reception honoring the wives of officers of the new divisions recently arrived at Camp Lewis, Wash. Numbers were given by Mrs. Rice, by Mrs. F. W. Keator, wife of Bishop Keator; Mrs. Hellener, the wife of Capt. Hellener, of Camp Lewis, and by Nelson McGee, of the mustering office at Camp Lewis.

Engaged by Long Distance

It is evident from the snapshot which accompanies this paragraph that work at Ravinia Park is in reality often



A RAVINIA CONDUCTOR AND A PRIMA DONNA. Edith Mason, after a rehearsal with Richard Hageman, under whose direction she has been engaged to sing five special performances at Ravinia Park.

play for those engaged in it. Edith Mason, soprano, and Richard Hageman, conductor, both won a warm place for themselves with Ravinia Park audiences in the summer of 1917. Mr. Hageman has been back at Ravinia Park for the entire season this summer, but Miss Mason's long tour with the Bracale Opera Company prevented her from accepting the re-engagement which was proffered her. However, when the Bracale tour ended and she returned to America, President Eckstein, impresario of the Ravinia season, called her by long distance all the way from Chi-

cago to Pensacola, Fla., where she was staying, and engaged her for five special performances at Ravinia, which are to be known as "Mason Nights," owing to the popularity of the young American prima donna. Miss Mason is to sing two performances of "Martha," one of "Carmen," one of "Faust" and one of "Rigoletto." An account of the success which greeted her 1918 debut at Ravinia appears on another page of this issue.

NEW SONGS OF WAR

When American troops left in 1898 for Cuba, the French were shocked to learn that the marching song was a composition about a hot time, which they translated, "Il fera chaud dans la ville ce soir." Yet the French, abandoning their sense of fitness, now show a weariness of "Partant pour la Syrie" and the "Sambre et Meuse" by falling back on songs popularized by the Montmartre cabarets. The British songs born of the war which have followed what Webster called the morning drum beat of the British lands around the globe have been such gems as "Tipperary" and the ironical "I Want to Go Home":

I don't want to go to the trenches no more,  
Where there are bullets and shrapnel galore,  
I want to go home.

When the novelist Winston Churchill cast about to recall what has most thrilled him here he decided it was the Hippodrome crowd singing Cohan's classic lines, "Send the word, send the word over there; we'll be over, we're coming over, and we won't come back 'till it's over, over there." Even the Germans marched through Brussels

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whistling "Every Little Movement." The dignified and excellent war songs that have been written have had comparatively little popularity. Sousa writes a good march dedicated to the shipbuilders, and we hum ragtime; good poetry goes unaccompanied, while we sing doggerel by Harry Lauder.

Yet we must not sneer at what the song writers produce simply because they do it crudely; what catches the popular fancy may do it for superficial reasons, but the reasons are worth analysis. Any one who wishes to gauge the sentiment of the day may learn as much of one aspect by looking over a popular music counter as of another by reading the Congressional Record. These are the songs that decorate training camp pianos and the pianos of sisters of the recruits. It may seem painful that while Mrs. Hemans' "Pilgrims" made the coast resound with hymns, the shipwrecked destroyer crew instinctively broke into "O boys! O boys! Where do we go from here?" Yet there is no little feeling for current history in "O Boys," which celebrates the recruit who, when his squad has marched 100 miles and his companions were tired, simply asked where they went next. There are other songs of indomitable recruits, from "Everyone Was Out of Step But Jim" to "Uncle Sam Is Calling Me" and "I'm Going to Follow the Boys." Those who wish to know how our soldiers feel may gather it in part from such ditties as "We're All Going Calling on the Kaiser," "Hunting the Hun," and "Keep Your Head Down, Fritz Boy." After the events of the last few days we may be sure that many pianos and phonographs are giving with renewed spirit the song,



THE KINSEYS IN THE EAST.

The snapshot shows Mrs. Herbert Witherspoon (right) and Mrs. Carl D. Kinsey at the summer home of the Witherspoons at Darien, Conn., on Long Island Sound, where Mr. and Mrs. Kinsey are spending a delightful vacation.

"Bing, Bang, Bing 'Em on the Rhine," with its sub-title, "This sounds ever so much sweeter on a forty centimeter," and its chorus, "When we go swimming in the Rhine, we'll hang our clothes on Hindenburg's old line." The high spirit of these songs is a good quality. So is the determination in them, typically expressed in "Our Country's In It Now, We Must Win It Now," and "We're Bound to Win With Boys Like You."

Once these song counters were strewn with sentimental appeals to the spring morn, "Alabama Rose," "Chattahoochee's Flood" and "The Hula-Hula Isles." Now they are littered equally with sentiment and belligerency. The sentiment gathers chiefly around the home left by the soldier and the soldier's loneliness. "There's a Little Blue Star in the Window, and It Means All the World to Me," proclaims one cover; "Every Stitch a Thought of You," another, and "Bring Back My Daddy to Me," appeals a third. One song prays for a short war: "Tom, Dick, Harry, and Jack, hurry back, hurry back; be quick, do the trick, get it over—then don't even stop to pack." The soldier is variously reassured as to the home spirit: "We'll Do Our Share While You're Over There" is followed by the warning, "Don't Try to Steal the Sweetheart of a Soldier." The reverent spirit of "God Be With Our Boys Tonight," which as sung by McCormack is advertised as "the most appealing song of our time," is set off by the pertness of "Hello, Central, Give Me France." One writer wishes to "Move a Little Bit of Broadway to France, Make the Boys Feel Right at Home." The Allies are not forgotten, and "Cheer Up, Tommy Atkins," stands side by side with "When Yankee Doodle Learns How to Parley Voo." But sentiment does not go beyond a given line. For one writer who would "Like to See the Kaiser With a Lily in His Hand" there are a score who would like to see him where lilies never grow. Song after song voices in warlike language some such assertion as "Just Like Washington Crossed the Delaware, Pershing Will Cross the Rhine."

Vulgar and cheap? No doubt, they are often so. Yet the cheapest song may often seem transfigured for singers to whose deepest sentiments it somehow makes an appeal; and to some songs of shoddy expression we do injustice unless we admit a genuine truth of feeling. The roughness of the lines which proclaim:

Belgium, we can hear you calling,  
Belgium, your tears are falling  
Belgium, dry your tears!

does not prevent them from attaining some dignity as the expression of what the whole nation has always recognized as one of its great provocations and objects in the war. A doggerel verse to Pershing, "Hear the Bugles Sounding O'er the Sea," is a sincerely meant tribute to our army's leader. We can afford to have the people singing many shabby, faulty songs, along with better ones, but we could never afford to have them singing none at all.—New York Evening Post.

Iarecki Wins Quartet Prize

The \$1,000 Berkshire String Quartet competition has been won by Tadeusz N. Iarecki, of New York, a Polish musician now fighting in France. Second place was given to Alois Reiser, a New York cellist. Mrs. F. S. Cooldige offered the prize and the judges were Frederick Stock, Ossip Gabrilowitsch, Franz Kneisel, Kurt Schindler and Hugo Kortschak.

Sybil Vane Sings "Radiance in Your Eyes"

That well known and justly popular English soprano, Sybil Vane, has introduced the song "Radiance in Your Eyes" at the Palace Theatre, New York. The number is meeting with striking success.

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VICTOR RECORDS

## MILTON ABORN AND HIS UNIQUE OPERA CLASSES

What the "School of Experience" Has Done in the First Year in Its New Home

The personnel of the Aborn School is drawn from many States and studios. Visiting there one may compare the theories and methods of various teachers. One exclaims, perhaps, over the merits of an unusually well trained Aida, to find that all her actual voice placing has been done in an obscure Nebraska town; or, questioning the glaring taint of a reconstructed tenor, learns that he is the product of a New York studio, conducted by a man whose name is known from coast to coast, and whose popularity is such that he is compelled to give lessons of ten minutes' duration.

All these students come to "The School of Experience" to prepare for opera, and each, after a session in the school, finds himself tactfully stimulated toward a higher ideal of tone quality expressive of the dramatic beauty which ever has been held before him.

The past year has brought many visits and letters of introduction from distinguished voice teachers of the West and South, who are thoroughly in sympathy with the aims of the school and eager to lend it their support. Last fall's classes attracted a deputation from Nebraska, among them some from the studios of Millie Ryan, of Omaha. These have returned to make vocal careers in opera, concert and studios, to say nothing of frequent performances at Western cantonments. Among them are the contralto Ruth Gordon, a delightful Martha; Zara Travillo, a Marguerite, and Carl Trebbis, a young tenor from Omaha, who acquired five or six operatic roles in his stay. In this class also was pretty Audrey Dennison, of Toledo, who is kept busy every moment this year with War Council concerts, but who will return in September to add to her charming Maid Marian. Margaret Owen made her success with the Rabinoff Boston National Opera. Margaret Arne has just returned from a long tour with the "Beauty Shop."

The pupil list for the winter season has been heavily taxed by the operatic managers. Viola Robertson returned from a season in Havana with the Bracale Opera Company, to appear at the Alvin Theatre in Pittsburgh. Manager Davis drew upon the school for an Aida to replace Florence Easton, and Marie Stapleton Murray went on with twenty-four hours' notice, winning from the critics most enthusiastic approval, not only for her singing, but her "genuine dramatic understanding" and "a performance of special distinction." Mrs. Murray also sang Leonora and Aida successfully in the Bronx and Brooklyn spring seasons of the Aborn Opera Company.

During the same season Mr. Aborn was able to draw from his classes a Santuzza also well schooled and temperamentally appealing, Gladys Axman, and a dramatic tenor of varied accomplishments in John Campbell. Miss Axman's first appearance was made in the early spring as Leonora, and her Santuzza deepened the first impression of a singer of great promise. John Campbell's Faust, Turridu and Rhadames set an unusual standard. All his dramatic work had been coached at the Aborn School, and his poise, intelligence and fervor removed him at once from the class of beginners. Not less beautiful than his voice is his diction in four languages, fairly rivaling the Bisham tradition.

### Pupils in Service

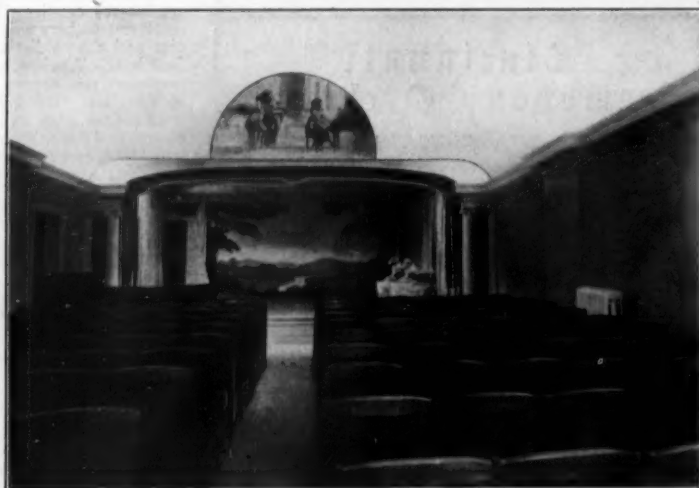
Some months ago it seemed as though the Aborn School might be distinguished for the fine work the male pupils were doing, but most of them are serving the flag in some capacity. Hugo Lenzar is "somewhere in France" making the world safe for opera. Harold Land, well known in concert and church fields, was completing the congenial role of Valentine when the call of the navy silenced the music of "Faust." Young Nat Chadwick, of Brooklyn, a pupil of Bisham and a delightful Silvio in the Dramatic School, is now at Pelham Bay. An argument in favor of a thorough education before beginning the study of opera would find strengthening in the remarkable progress made in a short time by Albert Lukkens. This promising baritone was head of the Wyoming State University, and came East intending to spend the whole summer in the study of operatic roles, but the pull of the service got him before many weeks. A fine basso who has spent part of his summer doing war work in his home town is Joseph Mueller, of Detroit. He writes, however, that September and his role seem too far away. Other singers who are in the service and expect to come to the school when the war is over are: Walter Leary, of Fort McHenry, Baltimore;

Ansoj Sprague, of Washington; Raymond Bowers, now singing with the famous Navy Chorus; Byron Clark, now shipbuilding in Pasagoula, Miss., and L. B. Sporereder, Camp Funston.

### Light Opera Artists

In the light opera world the Kouns Sisters, now of the "Hitchy-Koo" Company, are well known. It has been rumored, however, that they are to rival better known opera singers in such roles as Gilda and Violetta, which are well fitted to bring out the beauty of these "twin voices." Between the coaching rooms lies the ensemble room. A visitor sitting here one day when the Kouns Sisters were taking their lessons in the east and west rooms respectively, exclaimed over what she thought the peculiar acoustics of the building. "Why," said she, "I hear that girl singing first on my right and then on my left. Where is she singing?"

Singing in a cantonment has almost the same interest at home as in France for the young singers. So enthusiastic are the men, so appreciative of an operatic entertainment, that these are rapidly increasing. In June an entire cast



THE ABORN "MINIATURE."

The little theatre which forms a part of the equipment of the Aborn operatic classes.

drawn from the Aborn School was presented at Camp Dix in "Cavalleria Rusticana," greatly to the enjoyment of the soldiers. The singers were: Santuzza, Florence Bulard (pupil of Maestro Tanaro); Lola, Aurelia Wares (pupil of Edwin Tracey); Mama Lucia, Devora Nadworney (pupil of Mme. Bayerlee); Turridu, John Campbell; and Alfio, Edward Kinsey.

Catherine Redfield, of Hartford, Connecticut, an imitable Gretel, is touring with the Governor's Footguard Band directed by her father. Jean White, a coloratura soprano of Chicago, also is entertaining the soldiers. Other young singers who are pursuing their experience in larger fields are Betty Donn, of Boston; Ruth Mason, of Raleigh, N. C.; Helen Sharp Post, of St. Louis; and Jean Angarde (pupil of Mme. Lund), who are delighting Newark audiences during the Aborn Comic Opera Company season at Olympic Park. The end of the summer of this busy all year round school will bring another list of young singers before the footlights.

Myra Brewington, of Baltimore, is completing the role of Thais, and will be heard in it at an early public performance in the fall. Eleanor Wetherill, of Cranford, N. J., and Gloria Gill, of Orange, N. J., are two rival Yum-Yums, and both have been heard in the Miniature Theatre, a part of the school. Miss Gill sang the Dew Fairy at a charming performance of "Haensel and Gretel" given for the children in the Miniature this spring. The remainder of the cast was as follows: Haensel, Ella Palow (pupil of Mme. Ziegler); Gretel, Catherine Redfield; Witch, Miss Biggers, of the Aborn Opera Company; Dew Fairy and Sand Man, Gloria Gill (pupil of Oscar Saenger). Another Saenger pupil well known in the field of costume recitals and dramatic drawing room performance is Beulah Beach, whose appearance at the Miniature as Aida was well liked.

### Other Aborn Artist-Pupils

A lovely Butterfly is Harriet Barkley, known in private life as Mrs. F. W. Riesberg. So many and so successful are the roles which Frances Parker has passed in a short time of study at the school, that it is hard to single out any one. Perhaps that which gave the most satisfaction

to Miss Parker herself was the production of "The Secret of Suzanne," that little sparkling opéra-à-deux, wherein the only role other than that of the two principals is a silent one. Miss Parker was assisted by Morton Adkins, of the Aborn Opera Company, who said he had sung this role with experienced professionals who were in voice and dramatic ability far behind Miss Parker. Few young contraltos at present before the public can rival the equipment of Devora Nadworney. Beauty of voice and of face, personality, temperament and dramatic feeling for possibility are hers, and all this is rapidly being strengthened by the invaluable work in dramatic technic which vivifies and focuses everything in the equipment of a singer. Critics who have heard her are anticipating her success.

Pupils from the Romualdo Sapio studios who are considered to have great talent are: Georgia McNally, Harlette Wakefield, Grace Taylor and Florence McManus. A charming Mimi is Lina Wirth, a pupil of Mme. Niessen-Stone. Aurelia Castruccio, of Los Angeles, will return in September after a busy summer; and Ellen Gibbs Moyer and Edith Flickinger (both of the Sapio studios), who did excellent work in the school, will be heard in their home towns of Des Moines and Indianapolis this summer.

### The Study of Dramatic Technic

It has been a matter of comment that stage fright is conspicuously missing when these pupils appear publicly. The reason may be found in the daily work in dramatic technic, which gives the meaning of a word the corresponding gesture, and relaxes the tense, nervous body to a medium for dramatic expression. This is demonstrated in the bi-monthly public performances, which consist of a program giving several acts of the operas under analysis at the time. These performances are given in the Miniature with proper scenery and costumes, and have interested the most distinguished managers, teachers and professionals. On one occasion Aurelia Wares appeared, and shortly afterward was given a chance to sing in "Trovatore" at short notice with the Aborn Opera Company. "Were you at all nervous at a first appearance without a rehearsal?" she was asked. "Oh, no," she replied; "I knew there was no one half so critical as the audience that heard me at the school." In these Miniature performances there is the smallest possible proportion of admiring relatives and friends, and the invitations are sent to a list made up of Mr. Aborn's associates, including leading critics of the New York press.

Not only singers come to the "School of Experience," but also teachers of singing desiring to increase their knowledge of operatic tradition and mise en scene come for a short special term, carrying back to large classes in another city its exercises and its inspiration. Coral Baker, a popular teacher at Briarcliff, completed several important roles in the school to refresh her memory, although they had already been passed in Europe. Her pupils (among them is Ruth Mason) benefit thereby. Norma Bellini, of Washington, is another such teacher. Such influence is like the proverbial pebble in the pool, stirring the water to wider and wider circles of inspiration.

"I shall always be thankful and remember," says Morgan Kingston, of the Metropolitan Opera Company, "that it was you who gave me my first chance in this country, where I was quite a novice at the game and required a good deal of encouragement, which I always got from you."

If there is one dominating purpose in the mind of the founder of "The School of Experience," it is expressed in his words at the time of its opening: "So long as I secure recognition for American singers, so far will I be content with my work."

### Stracciari as the Barber

Riccardo Stracciari, who will give his famous conception of the title role in Rossini's "Barber of Seville" on the forthcoming tour of the Chicago Opera Association—the Rosina will be sung by Mme. Galli-Curci—looks upon this role as the one which has given him most pleasure and brought him more honors than any other in his great repertoire of some fifty operas.

In a recent interview Mr. Stracciari stated that it was quite true that in 1915 he was selected by the management of La Scala, in Milan, to sing the Figaro in the "Barber of Seville" when La Scala gave four special gala performances of this opera in honor of the centenary of Rossini's masterpiece. Out of all the baritones available, Stracciari was chosen. Instead of four performances, as announced, he sang the role in rapid succession sixteen times. In the audience at the opening performance was the famous Toscanini, who, after the performance, embraced Stracciari—a very unusual honor. The conductor was Maestro Mancinelli, who, addressing the baritone after the first act, remarked: "You have made me forget all my best reminiscences of the 'Barber.'" The Rosina was sung by the youthful Senorita Hidalgo. These performances were followed by festival performances at the Opéra Comique, Paris; at the Lyons Opera House; at the Costanzi in Rome (under Maestro Vitale) and at the Teatro Colon, Buenos Aires, where Señora Barrientos replaced Señorita Hidalgo.

In all these towns Stracciari was the center of attraction and was honored in every possible way, besides earning an enormous fee. Mr. Stracciari, in order to fill these engagements, interrupted the tour of his own "Barber of Seville" company, which at that time was being conducted through the biggest cities of Spain and Italy. On this tour, during Stracciari's absence no less a celebrity than Mattia Battistini sang the role of Figaro; the Rosina was sung by Paretti in Spain and by Sari in Italy.

# PABLO CASALS WORLD'S FOREMOST 'CELLIST

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## VALUE OF COMMUNITY SINGING

By Marion Vecki

Some time ago the War Camp Community Service of San Francisco requested me to lead community singing in some of the large theatres and picture houses in this city during the week preceding the Fourth of July, preparatory to a gigantic song festival and community sing to be held in the Civic Auditorium. As I had never before led any large group of inexperienced singers, the task was rather a novel one, but I soon became accustomed to it and liked it immensely. One mistake I made in the beginning was that I would sing along myself, and the audience, or amateur chorus, if you prefer, would then simply listen to my voice and forget to open their own mouths. As soon as I found this out, I merely sang the first line and let them finish it; when one by one they heard their neighbor's voice, they gained courage and raised their own. It therefore came to me that in order to have a successful community sing it would be valuable to have trained singers interspersed among the crowd at strategical points; this certainly would give them the necessary courage to let out their voices. Another reason, it occurred to me, why it is well for the song leader not to sing the whole

MARION VECKI,  
Baritone.

song himself is to make the audience realize that he is not there to entertain them, to sing to them, but to make them sing; that they are not really an audience, but performers, while he is merely there to keep them together, to make them sing in unison.

I do not think that it has ever dawned on most of our musicians what great work they can and must do. When I first took up this work, I did not realize its full purpose and significance; I had merely been asked to do something to help beat the Hun, and did it without analyzing the reason why. But it was not very long before I saw what it led to and what it was accomplishing. Community singing can be made to be the cornerstone of American patriotism; it can be made to do its share in welding a conglomerate of races into one unified American nationality.

Some of us, no doubt, have in the past visited the homes of German families, where we were entertained by all members of the family joining in the singing of German folksongs; they all knew the melodies and words, they sang these songs as though they were engraved in their hearts, and that was, perhaps, what made these songs so very effective. I have lately come to realize that this systematic singing of these folksongs is nothing but another, and one of the most important, forms of German propaganda, and that it is the singing of "their" songs which

goes far toward welding the German people into their nationality. As long as we have to fight the devil with his own fire, it is up to us to get "our" people to sing "our" songs and assist in the glorious work of making a nation, not one that engenders hatred and is based upon the ruin and suffering of others, but a nation of democracy based upon universal brotherly love and the freedom of the weak, heretofore enslaved by those stronger but without love or pity.

Now at this time we must do all in our power to sing and teach the people our so called popular war songs; even if the refined musician believes that some of these songs do not represent the highest expression of music, they will help our boys to do their bit "Over There," and they will help all of us to do our bit over here. Let us remember the Indians, who never thought of starting on the war path without working themselves into the war spirit by singing their popular (?) war songs, under the influence of which they performed prodigious feats of valor which otherwise would have been impossible. This unified expression of thought in our war songs will in the same way give courage and hearten one who is faltering to go on in his sacrifice until autocracy shall have been utterly destroyed.

We should not only sing the songs of today, but we must not neglect our old patriotic songs, and particularly the National Anthem. How many Americans know the words of "The Star Spangled Banner?" Or even the first verse! I have heard the story—of course it is a story—of the American soldier who was challenged by a sentry, and to the question, "Who goes there?" answered, "American." The sentry said, "Advance, and sing 'The Star Spangled Banner.'" The American replied, "I can't. I don't know the words." The sentry, so goes the story, merely called out, "Pass, you are an American." Such a thing should not even be possible in a story, and, in that regard, I feel it is up to us to do "our bit."

## New American Institute Faculty Members

The thirty-third season of the American Institute of Applied Music (Metropolitan College of Music), New York, opens the first week in October with several changes in the faculty. Arthur Leroy Tebbs comes from Dayton, Ohio, to join the vocal department. Mr. Tebbs is not only a teacher of wide reputation and popularity, but he is a magnetic and convincing conductor. His well known ability along these lines caused him to be selected to take charge of the music in one of the largest Southern camps, where he has served for over a year. Returning to his profession, he decided to make New York his home, because he could unite his regular teaching and church work with a certain amount of time to be given to "the boys" at Y. M. C. A. centers.

In addition to Mr. Tebbs, the Institute has also engaged Lotta Madden as voice teacher. Mrs. Madden carries the same artistic poise and convincing authority into her vocal instruction that has characterized her appearances on the concert stage. Her personal charm and manifest sincerity make her not only a popular teacher, but a marked influence in the lives of those who are privileged to study with her. The American Institute claims to have as fine a staff in its vocal department as can be found anywhere in the United States, and the paramount success of the Klibansky artists all over the country justifies the claim.

## Capt. Nahan Franko

Nahan Franko, the American conductor and composer, last week received the attached communication:

POLICE DEPARTMENT, CITY OF NEW YORK.

OFFICE OF THE POLICE RESERVES.

New York, August 23, 1918.

Capt. Nahan Franko, P. R., Hotel McAlpin, New York:

SIR—I beg to inform you that in recognition of your ability and services in the Home Defense League and the Police Reserves you have this day been promoted to the rank of captain and assigned to this office for duty.

By direction of Rodman Wanamaker, Special Deputy Police Commissioner.

(Signed) JOHN F. DWIER, Inspector.

Captain Franko always was an enthusiastic American patriot and fully deserves the honor bestowed on him.

Another letter which came to him from no less a high source than Mayor Hylan, of New York, is the following:

CITY OF NEW YORK.

OFFICE OF THE MAYOR.

August 23, 1918.

Nahan Franko, McAlpin Hotel, New York City:

DEAR MR. FRANKO—I wish to express my deep appreciation of your generous and patriotic services in connection with the Belgian concert in Prospect Park on August 15. The musical program was delightfully arranged and the Metropolitan Opera House Orchestra was ably conducted by you. I am sure that all those who attended the concert thoroughly enjoyed it. Your efforts contributed in no small part toward making the concert the splendid success which it was.

Sincerely yours,

(Signed) JOHN F. Hylan, Mayor.



EMMA ROBERTS RECREATING.

The American contralto snapped near the monument of the Pilgrims, Plymouth, Mass.



In the surf at Cape Cod, where Miss Roberts is stopping at the present time. Later she will go to the White Mountains.

## Scott Song Sung Before 10,000 People

Harold Land, baritone soloist of St. Thomas' Church, New York, is using John Prindle Scott's sacred song, "The Voice in the Wilderness," very frequently these days. He wrote the composer last week as follows: "I sang your 'Voice in the Wilderness' last Sunday at the Auditorium in Ocean Grove before an audience of over 10,000 people. It made a profound hit. The popularity of this song is still on the increase with church singers from Portland, Me., to Portland, Ore."

## NOTICE

In answer to a recent editorial appearing in the MUSICAL COURIER, several shipments of old and new music have been received at this office, to be sent to the soldiers and sailors at the camps in this country and abroad.

The movement for sending sheet music abroad is under regular organization and system, and all such donations should be sent to the originator and head of the project, Anne Faulkner Oberndorfer, National Bureau for the Advancement of Music, 819 Fine Arts Building, Chicago, Ill.

The MUSICAL COURIER repeats its request to musicians all over the country to be generous in sending such musical material to Mrs. Oberndorfer as they do not urgently need for repertoire and library.



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# MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK THURSDAY, AUGUST 29, 1918 No. 2005

## IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

Cheer up, for there are only sixteen weeks to Christmas, when the hot spell will be over and the oratorio's cheerful influence will be with us again.

Foch, contrary to the way a composer would do things, began with his subsidiary subject and his main theme is to follow—appassionata, con brio, and fortissimo.

It appears that Austrian authorities recently permitted at Trieste a performance of Puccini's "Tosca" in the Croatian language, and that the audience took advantage of the occasion to make a strong political manifestation of its sympathy with Italy.

The veteran conductor, Luigi Mancinelli, who was at the Metropolitan years ago, has been appointed by the Italian Ministry of Public Instruction to take the place of the late Arrigo Boito as a member of the Permanent Musical Commission.

"If the claue should be considered a non essential industry," asks the Morning Telegraph, "what would certain singers do to conserve their reputations?" The same paper observes that "theatre musicians of military age seem determined to obey the fight or work law by scrapping with the managers."

The special concert in the Mayor Hylan People's Series recently given in Prospect Park, Brooklyn, in tribute to Belgium, will be repeated this (Thursday) evening on the Mall in Central Park, New York, through the generosity of Special Deputy Park Commissioner Philip Berolzheimer. There will be a large delegation of Belgian and other allied diplomats in attendance. Eugen Ysaye, by permission of the Cincinnati Symphony Orchestra, will conduct the Belgian national hymn. Mrs. Hylan will be honorary chairman of the occasion. As before, the musical program will be in the hands of Nahon Franko. Mr. Franko was recently awarded an honor which is unique for a musician. In recog-

nition of his work in behalf of the police department and its music, he was appointed a captain in the Police Reserves.

Every American musician should stand behind and support unswervingly the National Bureau for the Advancement of Music. It is the original, and most legitimate and disinterested musical alliance in this country and it does not charge musicians one dollar, or any other sum, per year. Ally yourself with the National Bureau for the Advancement of Music.

Think of all the brands of Russian music we are going to have in the good days coming. Czech looks well enough on paper anyhow. Then there are Astracan airs, Siberian sonatas, Crimean concertos, Ukrainian fantasias, Lithuanian intermezzos and Brest-Litovsk pieces. Look out for the Czech-Slovaks. They surely must have a delicate musical message for the waiting world.

Dr. Hugh Percy Allen, who has succeeded Sir Walter Parratt as professor of music at Oxford University, England, is a native of Reading. Beginning his career as an organist at the age of eleven, he was later successively organist at Chichester Cathedral, Oxford University and Reading University College, where he was also musical director. He is a Mus. Doc. Oxon. 1898.

Watch how the list of names of Musicians Under the Flag is growing; and notice, too, how many names of women are getting on to it. There is nothing finer than the way some of the women artists who stand at the very head of their profession are volunteering to go over and help in any way they can. Some of them will play or sing there to the comfort and amusement of the boys, while others will lay aside their art for a while just to serve in any way they can, however humble. It is a splendid spirit the women are showing!

There has been some daily press publicity about the Caruso marriage to Miss Benjamin, the papers asserting that her parents objected to the match because of the singer's age and his foreign nationality. Caruso denies that these were the grounds on which objection was made by Mr. and Mrs. Benjamin, but he very properly refuses to give out the true reasons. The newlyweds are happy and that is all that need interest the public. The New York Herald jocularly alludes to Mr. Benjamin as Caruso's "new and only father in law" and adds the information that on the afternoon of August 22 Mrs. Caruso went shopping.

One of the anomalies that exists in the musical situation today in America is Pittsburgh, one of our foremost industrial cities, with probably more wealth than any other city of its size in the country, and with a population certainly little less cultured than that of such cities as Chicago, Minneapolis, St. Louis, Detroit and Cincinnati, not to mention others. Pittsburgh today has no symphony orchestra. What an opportunity for one or more of the wealthy residents of that wonderful city to build a monument for all time by an ample endowment for an orchestra which could easily become one of the greatest-in existence, under the right management and with the right conductor. Pittsburgh is a city unique in the industrial world; with a great orchestra it would take its place as a city not only of wonderful material and commercial activity, but also of culture and appreciation of the best in the arts.

Among the important outlets for musical activity none has taken on a wider scope of late years than the lyceum and chautauqua field. Managers who specialized along those lines have developed these concert courses to such an extent that they now utilize hundreds of solo artists and scores of traveling companies whose engagements total into the thousands. It is not only artists and managers, however, who have recognized the new opportunities created by the lyceum and chautauqua series. Publishers, too, with their usual quick grasp of a shift in conditions that affect their business, are in close touch with the larger chances at present afforded for the propagation of concert numbers, especially songs, and several of the most progressive houses are entering upon a systematic course of campaign-

ing and advertising in the direction of lyceum and chautauqua possibilities. Trashy music is not desired there and this circumstance affords a strong reason why composers of good music should be interested in the still further opening up and developing of the lyceum and chautauqua courses.

Louis Lavater, writing on "The Song Market," in an article reprinted from the Australian Musical News, on another page of this issue, makes the following interesting statement in regard to songs of a popular and semi-popular style: "Hitherto the main local (i. e. Australian) supply of these songs has been derived from Great Britain; but the war, amongst other changes, has opened up new avenues of commerce with Australia in exactly the same class of goods, and American consignments are already reaching our shores in large quantities, and beginning to appear regularly on our concert programs."

Hello, here we are at the threshold of another musical season. Grand opera begins in New York next Monday when Fortune Gallo and his San Carlo singers open a three weeks' season at the Shubert Theatre with a full operatic complement of vocalists, chorus, orchestra, dancers, scenic equipment. Mr. Gallo announces that in spite of the increased price for everything else he will maintain the cost of his best seats at two dollars each. This San Carlo Opera is proving a point and pointing a moral at the same time. The operas and casts for the opening week are: Monday, "Aida," with Mmes. Amsden, DeMette; Messrs. Salazar, Royer, DeBiasi, Cervi. Tuesday, "Rigoletto," with Mmes. Vaccari, DeMette; Messrs. Agostini, Antola, Bozzano; Wednesday matinee, "Tales of Hoffman," with Mmes. Mario, DeMette, Melis; Messrs. Agostini, Royer, DeBiasi, Cervi. Wednesday evening, "Cavalleria Rusticana," with Mmes. Amsden, Melis; Messrs. Boscacci, Antola, and "Pagliacci," with Mme. Wentworth; Messrs. Salazar, Antola. Thursday, "Carmen," with Mmes. Ferrabini, Mario; Messrs. Salazar, Royer, DeBiasi, Cervi. Friday, "Faust," with Mmes. Craft, Melis; Messrs. Agostini, Antola, DeBiasi. Saturday matinee, "Romeo and Juliet," with Mmes. Mario, Melis; Messrs. Errolle, Royer, Bozzano, Cervi. Saturday evening, "Trovatore," with Mmes. Wentworth, DeMette; Messrs. Zinovieff, Viglione, DeBiasi. Amedeo Barbieri is assistant conductor and chorus master. An attractive proposition from the Messrs. Shubert, who now control the Boston Opera House, has inducted Impresario Gallo to go there directly after the close of the visit here. One week will be devoted to Boston.

## CAMOUFLAGE

When the early years of the war brought camouflage along with them, everybody hailed it as something new. It was indeed new to the profession of war—at least to the degree with which it was employed—but it is nothing new in some of the liberal professions; for instance, the theatrical, the musical and the literary professions. What are stage names and pen names except camouflage? Previous to the war this ancient variety of camouflage was generally entirely innocent, without political significance of any sort; but since the war began, there are a considerable number who have hastened to rid themselves of the honor conferred upon them by their birthright; in other words, have camouflaged their names in order to disguise their too obvious origin. A favorite form of camouflage has been to translate a name from its original Teutonic form into some other language, preferably French, and often the camouflageur has helped himself at the same time to an aristocratic "de." Scratch a Russian and you will find a Tartar, they say, but how astonishing it is to scratch a Monsieur de So-and-so and find underneath his gallicized exterior a Goldthal, a Goldstein or a Goldfarb or any other teutonic appellation which sounds better and is expected by its owner to smell more sweet in its French paraphrase. We have indeed known of some of these camouflaged gentlemen who have boasted that they were going to be taken into some important branch or other of the American Government Service, but few of them have had the audacity necessary for this. There is, of course, no objection to a stage name or pen name honestly assumed; but when there is the least shadow of doubt, it is, at the present day, much better to give yourself the benefit of that doubt rather than to accord it to the camouflageur.



# VARIATIONS

By the Editor-in-Chief

## The Case of Stock

Chicago's air is full of charges and counter-charges, and open and whispered rumors since the drive was started against Frederick Stock for failure to complete his naturalization as an American citizen after his long residence here, and against members of his orchestra for alleged disloyal utterances and generally unpatriotic demeanor.

The MUSICAL COURIER stated the case against the defendants last week but it appears that there are those in Chicago who have a word to say for Mr. Stock and it is only fair that they should be heard in his favor. Our public and our Government are seeking only a just solution of all these questions. Very recently the Chicago Tribune, News, and Post published strong editorial defenses of Stock. All were similar in spirit and therefore it suffices to quote from the one from the Tribune, written by Frederick Donaghey. That paper expresses, first of all, the belief that the present troubles of the Chicago Orchestra will not lead to its suspension of musical activities, even if some of its best players may be forced out. The Tribune does not think that all those concerned in the hue and cry against Mr. Stock are sincere in their motives, and points out that some of the objectors had tried to relieve him of his position even long before the war. The Tribune says specifically:

These persons are not interested in the loyalty or the allegiance of a cellist, or a flutist, or a player on the fagotto. The excitement—which had its start, no doubt, in a quarrel among the men—simply provided a fresh opportunity in the effort to "get" the conductor. It was, I guess, well nigh impossible to air the charges against Steindel and his several accused fellows without involving the Orchestra as an institution; but out of the ineptness is come a cloud of blah and hushwa which is nauseating to anybody in touch with the facts.

No honest American would make a plea for immunity in behalf of any of the accused simply because of membership in the orchestra. There is, perhaps, less excuse for any member who voices or practices disloyalty than in the average case of German-born residents of the United States; for from the day we went in the directors and the management have insisted that the spirit of the organization must be the spirit of the nation rightfully bent upon complete victory. If the allegations against the several accused men be proved to the satisfaction of the government, to punish them to the statutory limit would be to do the Chicago Orchestra a great good.

Mr. Stock's ordeal has been a fairly hapless one since last April, says the Tribune, and he has carried himself through it "with poise, restraint, good judgment and a dignity never at variance with his intelligent consciousness of the circumstances. I know no man or woman who knows him and doubts his loyalty; and I know many men and women who know him well."

Regarding the case of the Chicago Orchestra alien players and the local Union, Mr. Donaghey says:

The dazzling demonstration made by the Chicago Musicians' Federation in deciding to drop all members not technically citizens was, of course, not patriotism at all, but spurious labor-unionism. The musicians' national organization was quick to indicate that it thought it just about that, and to nullify the resolution.

It should not be a difficult matter for the authorities and the musical public of Chicago to adjust this matter on its merits, and the sooner the better, for whenever music and politics clash, music gets the worst of it.

## That Boston Conductor

The contract which made it impossible for Toscanini to accept the Boston Symphony offer was his engagement to direct the first production of "Nero" in Milan. There has been much recent cabling for it is too late to correspond by mail. Rachmaninoff was a much discussed conductor at the trustees' meetings and he might have had the place could the trustees have corresponded with him. Mengelberg also was under consideration.

## The Might of Music

L. E. Behymer, the Los Angeles impresario, was in town last week and we got from him much of interest about musical conditions in California and the far west generally. He predicted a 1918-19 season at least as busy as 1917-18, and he agreed with us that the proposed twenty per cent. amusement tax, if it comes, will be a slight affliction, which our public, artists, clubs, and managers will bear with the same patriotic willingness that marked their acceptance of other privations and hardships made necessary in the process of winning the war. Also "Bee", as all the musical world calls him,

bubbled over with enthusiastic information about his La Scala Opera which is scheduled to make a transcontinental tour beginning in Washington in October. "Bee" is certain that he will spring some big surprises when he makes his full public announcement shortly regarding his complete La Scala plans.

He took us to task for not being an unrestricted admirer of community singing and told us that he considered it of the greatest value in camp atmosphere and military morale. We agreed with him entirely and pointed out that we always have advocated mass singing in the camps, but in civilian circles looked upon it as of social rather than of musical value. "Bee" related a striking instance, which, however, seemed to bear out our point of view. At one of the camps near Chicago, said "Bee", it was noticed by the song leader that the members of one section of the chorus were conspicuously weak in their vocal efforts. There was no palpable reason for such a lack of volume except possible sullenness. This led to investigation and it was then discovered that the supposed musical slackers, all of them residents of a foreign section of Chicago, did not know enough English to understand the words of the songs. They received thorough instruction in our tongue and only a few months later, when they knew what the sentiments in the songs stood for, when our institutions were fully explained to them, and when the conception of individual liberty became a thing definite and concrete to them, they were counted as among the best and most eager of the troops at their camp. "The moment they were treated as human beings," was "Bee's" correct conclusion, "and caused to feel that some one cared enough for them to wish to make of them intelligent partners rather than mere 'cannon fodder,' they responded with enthusiasm and affection. When they learned that the Government insured their lives, that their families were taken care of during the absence of the fathers, and that they had something worth while to come back to, their conversion to Americanism became complete and they knew then that they were fighting for the liberty and defense of themselves and a country which it was easy to love because it respected their rights as citizens and their feelings as men. It was another glorious victory for music and its power to weld together all the elements of our population into one tremendous, united whole. That Chicago experience has been duplicated everywhere throughout this land."

In the example given by "Bee," however, the words seem to have been mightier than the music.

## An Immortal Present

Not long ago Eugén Ysaye told us a touching story about César Franck. The two were great friends and when the violinist was to be married the composer spent days in chagrined embarrassment because he was too poor to purchase a wedding gift for Ysaye. Finally Franck put his whole heart and soul into the composition of a violin sonata, dedicated it to Ysaye and sent him the manuscript on the wedding morn. That Franck's violin sonata has become one of the world's enduring masterpieces.

## Stop Press News

Just as we charge to press, Walter Pulitzer sends this "rush" item: "It ought to be possible to keep an intelligent young worm on the piano so as to obviate the necessity of having to stop playing in order to turn the music. The worm will turn."

## The Gold Vein

Here and there are pessimists who think that the coming season's concerts will be empty. In order to get authoritative views on the subject we have just wired to Galli-Gurci, McCormack and Heifetz.

## Holding the Forte

"Is piano art declining?" asks V. J. at the end of a lengthy epistle. Piano art is not declining and two of the chief reasons therefor are named Bauer and Godowsky.

## High, Low, and the Publisher

There is one thing undeniably in favor of those who argue that simple, melodious, heartfelt music is the kind of music the majority of Americans wish to hear now, and that one thing is this: the

majority of Americans did not wish at any time to hear anything but simple, melodious, and heartfelt music. The proportion of listeners who prefer classical music to other kinds remains the same now as heretofore, and no appreciable numbers of converts to Bach, Franck, and Scarlatti have been made since our khaki legions began to cross the seas. Classical music upholds the morale of those who like and understand classical music, but simple, melodious, heartfelt music upholds the morale of a vastly greater percentage of persons.

The phrase "simple, melodious, heartfelt music" is not ours; it belongs to Leo Feist, the publisher. It was used by him in a recent conversation with us, and it referred to song ballads of the melody type, the kind that he believes the public desires and that he is supplying so successfully. Mr. Feist sends us a clipping from the New York Globe (August 1) and he also sends us copies of two new songs from his press, "The Radiance in Your Eyes" and "Women of the Homeland," and he asks us in a letter: "What do you think of this article and of the two songs? As a matter to guide me in my business as well as to change my ethical views if they are wrong, I would value your opinion from the standpoint of one who has his finger on the pulse of the so called 'higher musical world' and the activities of the classical school of composition. Am I right in assuming that the vast American public is solaced and uplifted by melody ballads and that because of this fact, artists like John McCormack, Caruso, Alma Gluck, Schumann-Heink, David Bispham and others are performing such pieces at their recitals? And am I right in believing that 'The Radiance in Your Eyes' and 'Women of the Homeland' (the latter has just been placed by Mme. Schumann-Heink in her permanent repertoire for next season) represent the best type of melody ballads?"

You are right in your assumptions, Mr. Feist, regarding the two songs you mention, and we have recorded our endorsement of them on several previous occasions. They have tunefulness, simplicity, and heart appeal (your favorite qualities in songs) and they do not degenerate into the maudlin sentimentality that prejudices good musicians so strongly against many song abominations that are issued as "ballads." You are right, too, Mr. Feist, in believing that our public desires good melody ballads and that because they realize this demand, the well known artists you name place such songs on their programs. Our nation is being stirred fundamentally at this moment and the primitive and elemental rather than the subtle and cultured emotions and impulse be ready to react to the reductions of sentiment, written, spoken, or sung—especially sung.

Thank you, Mr. Feist, for sending us the unsigned Globe article, whose authorship we credit to Charles D. Isaacson, for we know the work he is doing, "to bring music to the people," as he puts it very finely.

The Globe writer raps hard those few singers who remain afraid to program "the simple English song of melody and direct to the point sentiment." He speaks of melody-ballades (we do not like the "e" for it makes a foreign title of an English word) as songs not to be confused with claptrap. The melody-ballade, says the Globe man, is good, and he continues:

It has a message. It is written by a composer who knows harmony, theory and all the science of writing. He understands the operas, symphonies, sonatas and enjoys them. But he understands that there are more people who aren't "up to" the grand opera and symphony than are; and he wants them for his audience. He wants to be a man of the multitude and not of the few.

Now a melody-ballade is a simple exposition of music without the flourish. . . . In other words, a melody-ballade is just a simple, plain, inspired song which people can whistle, hum, remember. It doesn't require a thinking cap. It is beautiful on first reading. Moreover, being in English, it requires no libretto or translation.

So many singers are neglecting these songs—they are afraid to appear unconventional and perhaps undignified. Possibly a critic will say "You are debasing your art for the crowd." While most melody-ballades require no technical display of voice (almost anybody can do the notes—that's the advantage), still the great artist is able to use real sentiment and put in soul. Think what "Home, Sweet Home" and the "Last Rose of Summer" and similar songs have meant to operatic stars!

To artists, the Globe man says that it is all very well to show how much French and Italian they know, and to prove thereby the last refinement of their art. But, says he, that sort of appeal is to the few, and does not spread solace and give cheer to the multitude and balm to the plain people. Musicians should comfort the people, he adds. (This is good talk for those musicians who localize their art and look upon the unclassical public as the "mob" and upon pleasing that "mob" as charlatanism, and



even worse, desecration of art.) "A field for the melody-ballades," our author finishes, "will encourage the music publishers to bring out something better than the 'blue-true-you' type of music. If people are singing 'How Can I Bear to Leave Thee?' and 'Believe Me if All Those Endearing Young Charms' they won't be content with 'My Heart Is Broken, Jenn,' and that kind of drivel."

We are sincerely convinced, Mr. Feist, that you are on the right road with your clean, bright, and stimulative ballads, and wishing you all the success you deserve, we remain, with abiding admiration,  
Yours very truly,  
LEONARD LIEBLING.

### CHICAGO, MUSIC CENTER

For many years the MUSICAL COURIER fought the cause of music with the daily paper, contending always that but very few of the thousands of dailies gave anything like the space to music which its importance and worth in the community fairly demanded. Within the last few years, the dailies have begun to swing around to our standpoint. It is encouraging to see a paper like the Chicago Herald and Examiner not only devote much space in its news columns to music, but also give it place in its editorial columns. A recent editorial, written, we understand, by Henriette Weber, the able critic of the paper, set forth so convincingly and comprehensively the importance of music as an element in the summer life of Chicago that it is reproduced in full.

In this great seething caldron of human activity which we are pleased to call Chicago there comes bubbling to the surface every once in a while something we had quite forgotten was in the pot.

Or, if we had not forgotten, it was at least an ingredient that just naturally became a part of the civic concoction, without much thought as to how far reaching would be the effect of its presence.

What so naturally has become a part of our civic life—an element decidedly to be reckoned with—is love of music. It has come to us in two ways.

On the one hand its growth has been artificial, self-conscious, a development of the "thing to do" idea that would give us a certain prestige, an esthetic background, the consciousness of which would enable us to watch with complacent eyes the vagaries of more benighted communities.

So far, so good. But love of music had yet another way of coming in—a direct, elemental, vital sort of thing brought to us by the children of Latin, Slav and other races quick to respond to whatever may be a means of expressing emotion.

Love of music seems inborn in these sons of foreign soil, and the latent feeling can become a virile, active force by the merest touch of well organized effort.

A realization of this was the actuating motive of the Civic Music Association, which has known how to reach the people through this great democratizing force. Having pointed the way, other like altruistic movements were set on foot, until now music is with us not only during the formal "season," but all the year around.

Let us see what this means. Deservedly Chicago has been labeled the world's greatest summer resort, and, being that, has transformed itself into a vast playground for the people.

And the universal accompaniment to all their play is music. In civic centers and public playgrounds, in parks and on the Municipal Pier, in public squares and at every form of entertainment where humans are wont to gather, music lends its urge to their enjoyment.

It is noticeable how the throngs that will listen to music are increasing. A band plays in one of the parks—a vast crowd gathers, and stays.

An orchestra in a public garden where guests are dining luxuriously plays a good "selection"—the diners have time to applaud enthusiastically. A high class choral society gives a concert on the pier—the vast auditorium is packed.

A community sing is announced for the same place, and 6,000 persons gather, as if by magic, to sing songs they know and love, and to learn new ones. The energy of crowd music gets them.

And at the same hour any number of other gatherings, ranging from 500 to several thousand each, under competent leaders, are singing themselves into a real spirit of brotherliness.

Can one overestimate the power of music to act as a leaven for the cause of democracy when it is so obviously a thing that breaks down all barriers?

And what a wonderful force it is for the making of good citizens—for the Americanization of those who have come to this land of promise with hope in their hearts!

The spirit awakened by music is uplifting, it makes for loyalty and patriotism—more than anything else music can extend a welcome in a language that all can understand.

The power of music, formally recognized now by military authorities, will send our boys who are in service back to us with a keener appreciation of its message.

Meanwhile here at home the people, rendered more serious and thoughtful by a frightful war, are reacting to its influence. The more music we are giving them, the more they want.

Loving the idea of "world's greatest," Chicago has set about, with characteristic energy, placing its summer music activities in that class.

What is the result?

We have the most elaborate summer operatic enter-

prise in America placed at our doors in the ideal environment of Ravinia Park.

We have one of the finest bands in the country, the Chicago Band, under William Weil, supported by public spirited men and women, dispensing stirring music in the public parks, or on the Municipal Pier, with the avowed purpose of using every available free hour for further concerts in settlement districts, playgrounds, manufacturing centers, and "wherever music will be of benefit to our citizens."

The Civic Music Association, one of our most active citizen makers, is engineering a vast number of community sings, not only on the pier Sunday nights, but in Lincoln and the South and West Side parks, nightly at settlement houses, and day choruses for children at the playgrounds and (in conjunction with the Drama League) on the pier.

It is estimated that from sixty to seventy thousand citizens—young and old, many of them just Americans in the making—are submitting themselves daily in these public places to the uplifting, inspiring, patriotic influences of music.

Chicago, more than any other city, has recognized music's power, and with a lavish hand is offering it to the people.

### OF A HAPPY LIFE

This picture was called "Of a Happy Life" when it was presented first to public gaze in 1718. It is one of several illustrations in a volume of Seneca's "Morals" with which our ancestors were wont to fortify themselves against the temptations of the world.

History does not state whether the upper lady is sitting on a fleecy cloud or whether she landed on a



Published at London in 1718.

OF A HAPPY LIFE.

rock so hard that she saw the star above her. Nor is there any reason given why an uncamouflaged baby drinking out of a soap dish should help toward a happy life. The seated lady, with the unevenly distributed draperies and the swan of alien Eohengrin on her wig, holds a viola da gamba,—once so popular and now so obsolete. Readers of musical history will recall that when Stradivarius sent a cargo of his violins to London, two hundred years ago or so, he could not sell them and had to have them returned to Cremona. The British public preferred high modeled, round fiddles and violas da gamba to Strads. Now the viola da gamba is not an essential part of a happy life.

### A SUGGESTION

The MUSICAL COURIER is always glad to receive such letters as the following. This one is written by a member of the editorial staff of one of the foremost American periodicals, evidently a music lover of the best tastes. The answer to his plea is, of course, that the phonograph companies have not found it profitable to make many records of the class which the writer pleads for; that the companies are in business for their pocket, not for the advancement of art; and that until utopian conditions prevail or until there is a decided advance in the general level of musical taste, such records are likely to continue to form a very small percentage of the catalogs. At the same time, more and more of the better class rec-

ords are being made all the time, decidedly encouraging testimony to the fact that taste must be steadily advancing. Again, as far as orchestral music goes, it is only within very recent years that recording has been so perfected that even a passable record of orchestral playing could be made.

17 West Thirty-first Street,  
New York, N. Y., July 28, 1918.

The Editor, Musical Courier:

Much has been said about the educational value of the moving picture, and, unfortunately, much of the latter's talked-of value has proved illusory. Little has been said of the phonograph as a factor in musical education, and at the present time it seems to lie with the manufacturer of records whether the phonograph remains a toy and a luxury, or becomes a real means of musical development. There is not now, and there has never been such a means of teaching music to the general public—and yet it seems that the record makers do not always remember that they have a duty to perform to the public, as well as money to earn.

Why are there not more records of newer and less known works on the market? Why are not some of the ancient miracles made available through the phonographic medium? Must we always confine ourselves to the cheap and the banal? Must an eminent violinist, for instance, sewn up in an exclusive contract, give us his art via a popular sentimental song that will become stale in a month, when there are so many beautiful works, old and new, clamoring for permanence through his art?

A prominent company recently contracted with the orchestra of our greatest opera house. That superb organization made its debut—not with one of the newer, rarer works, such as it had played during the last winter, but with the ballet music from an opera which has been some sixty years on the boards! Yet last winter a Sunday concert public went wild over a group of Caucasian Sketches played by this same ensemble. Why could we not have had them, for instance?

There are now five major record producing concerns in the field, and each has put out a few masterpieces—Debussy's "Faun," a duet from "Goyescas," an aria from "Sans Gêne," Rimsky-Korsakoff's "Schéhérazade," etc. These may not be the best sellers, but when a firm produces three or four big sellers a month, can it not also set itself the love task of putting out a few contributions to advanced musical study?

Where can we get, for example, the lovely third movement from Tchaikovsky's "Pathétique," so popular when the symphony entire is played? Why not the scherzo from the New World Symphony, with its native negro themes? Why only one Beethoven symphony? Why no Brahms, no Cornelius songs, so little Schumann and not a whit of Scriabin? Why not Percy Grainger's "Colonial Song," John Powell's "Country Fair Suite," the Hymn of New Russia, the two Indian arias from "Shanewis," Glazounoff's "Autumn," Bacchanale, Gilbert's "Place Congo" ballet music, Ravel's "Mother Goose," Dukas' "Sorcerer's Apprentice," the marvelous coronation music from "Boris Godunoff"—any one of a dozen obscure MacDowell and Grieg bits? Where is Leo Ornstein and his "Wild Men's Dance"—a musical sensation?

Why not Rogers' popular concert song, "The Star," Debussy's "Romance," Sinding's "Snow" and his "Sylvan," with its lovely harp accompaniment?

Won't some of the five producers get busy and tap the newer and obscurer fields? Very truly,

A. A. C.

### SYMONS ON DEBUSSY

Arthur Symons, the English poet, to whom, as some one aptly wrote, "one can turn gratefully for an estimate of Debussy, because Symons himself is out of the same time that created the elements of Debussy, nourished by the same qualities and grown to stature against the panorama of the same era," went to a concert a few years ago, heard "L'Après-midi d'un Faune" and wrote about it for an English paper, The Egotist. It must have been a few years ago, for Godowsky was playing what Symons calls, with a poet's inaccuracy, "The piano-forte concerto" of Beethoven, and Godowsky has not been playing concertos in Symons' neighborhood for three or four years now. At any rate, Symons has turned out a very neat bit of writing, even if all of us cannot find, as he does, the same "strangeness" in Purcell and the Elizabethan song writers, which, according to him, gives the Debussy "Faune" its exquisite beauty. Says Symons:

"Pélée et Mélisande" I never heard, but on hearing Debussy's symphonic prelude to Mallarmé's "L'Après-midi d'un Faune," I was not sure that Debussy was not heard more significantly in company with the abstract gayety of Bach, in the Brandenburg concerto, and with the human joy of Beethoven, in the piano-forte concerto, than even with the more modern music of Liszt and Saint-Saëns, and with the sublime fifth symphony of Beethoven. It was a daring thing to let these windy voices be heard after the argentite and angelic laughter of the piano concerto. That had been played admirably, and Godowsky had seemed to me for the first time an interpreter, quite in his element, as in his sharp, clear, attentive way he wove the trickle of his smaller sound in and out among the waves of the great flood of the orchestra. It seemed as if nothing could adequately follow this divine entertainment. But when the Debussy began, vague, hesitating, a mist of light, there was no shock, only another fainter kind of pleasure, and, curiously enough, akin to the Bach and the Beethoven by something in it thin and piercing and delicate in speech. When it was over, it was as if a cloud had passed; nothing remained but the recollection of a thing that had been beautiful and had van-



ished. Mais les nuages . . . là-bas . . . les merveilleux nuages! I listen, forgetting the poem, that most learned intoxication of modern French poetry, and I heard, first of all, as if a ghost were sighing, a lonely voice, toward which all at once kind echoes begin to fly, fluttering nearer; then a voice (is it quite human?) comes through the wind among the reeds, uttering a vague pain which is half unconscious and half inarticulate. The orchestra is filled with little crying voices, sympathetic or mocking breezes, laughers, sighs, the unhuman things touched with human pains under this sunlight and the clouds of their afternoon; all things float and escape, return, and are never captured. And then I remembered the line:

"Ces nymphes, je les veux perpétuer!"

And then a pipe sounded, saying: None the less, let us be merry before the evening. I heard the little joys of tiny Beardsley creatures dancing to the tinkling of elfin bells, through which I heard always the unceasing wind among the reeds. And the end came suddenly, broad sunlight, the single note of a bell, like a throb of perfectly happy ecstasy: the faun was content. So much the music told me, and so much music, being a creative, not an illustrative art, is able to tell without words. There is no scene painting or word painting; it is not program music; music says over again in its own language the essential part of what has been said in the language of poetry. And here, it seems to me, we have a perfectly legitimate interaction of the two arts. There is no confusion between them, no conflict, neither asks the aid of the other. Mallarmé's poem is as beautiful without the music, and Debussy's music as beautiful without the poem. The music is, in a sense, inspired by the poetry, as the poem itself might equally well have been inspired by the music. Both have an equal magic of atmosphere, and belong equally to that most modern kind of art which aims only at evocation. They have arisen from two separate creative impulses, neither copied from the other or an imitation of the other; each beginning over again from the beginning.

And, just as when Mallarmé wrote the poem it was considered unintelligible, not poetry at all, the words of a charlatan, and so forth, so Debussy's music, being new of its kind and not made on traditional lines, has seemed doubtful to many people—not music at all, they say. Well, they have said that of other composers before Debussy. There is a little clique in France which enters its protest by saying that there was no music before Debussy. It is a witty and charming

thing to say, especially when it is said seriously and by musical critics who prefer "L'Après-midi d'un Faune" to the "Pastoral" symphony.

Now, Debussy, great or small though he may be, does not try to be anything but himself, and if he is really like Mallarmé that is an accident of temperament. I think the "Faune" prelude is enough to show that he has at least a touch of that strangeness without which there is no exquisite beauty. I do not find that touch in any modern English music, but as it is in Purcell and in the Elizabethan song writers, I do not think we are condemned, as a nation, to be without it.

Edwin Franko Goldman, who originated the idea of the free band concerts on the Green at Columbia University and himself organized and conducted the band, as well as those who supported him in the undertaking, are deserving of all possible praise from the citizens of New York for their unselfish work in providing such fine music for the summer evenings. The band which Mr. Goldman assembled, made up as it was almost entirely from leading wind and brass players of the various New York symphonic organizations, was one of the best ever heard in America. That Mr. Goldman's efforts were appreciated is evident from the attendance figures. The concerts, thirty in all, began June 10 and ended August 16. The total attendance was 237,463, an average of well over 7,000 per concert. At the final concert, the program of which was made up of favorite numbers from the earlier programs, there were 20,380 hearers present. Not the least thing for which Mr. Goldman deserves praise was his consistent playing of American music. There were all-American programs and American numbers on practically all of the programs. It is good to learn that a repetition of the series is already assured for the summer of 1919. The concerts will begin even earlier than this year and will probably number forty or fifty instead of thirty. Mr. Goldman, as announced in another column, has just been appointed leader of the New York Police Band.

## THE BYSTANDER

Well, friend readers of the stronger sex, how soon will you and I have to join in singing

"Where do we go from here, boys?"

now that the new draft law is passed?

All of us are ready, I think. The Bystander has no desire to die a hero's death—and I don't believe any sane man ever did have that desire—but I doubt if there is one of us who is not ready and willing to do his part, wherever and whenever he best can. Not many of us, however, will have such a press agent to herald our least move as has Gabriel d'Annunzio. One gets the impression that the Italian war wagon only moves when the poet puts his shoulder to the wheel, which is quite the reverse of facts. Nothing against Signor d'A., you know, who is undoubtedly doing his part and not responsible for the fact that whatever he does is immediately caught up by the scribes as good copy. But one thing I never can forgive him. It was in Rome in May, 1915, just before Italy went into the war. There was a mass meeting in the great piazza on top of the Capitoline Hill, the very site which for centuries has been the center of Rome's greatness, and d'Annunzio was to address the multitude from the steps of the Senate House. The Bystander, translating for an American friend in charge of a moving picture machine, had a grandstand seat, so to say, or to be exact, a grandstand perch between the hind feet of one of those famous horses belonging to the two "Horse Tamer" groups which crown the great ramp leading up the Capitoline. The magnificent square, with its lining of three palaces and Ara Coeli crowning the hill above, was packed to the last inch. Finally d'Annunzio emerged from the Senate House on to the platform which tops the great staircase, and a real pandemonium broke loose. There was a general waving of hats, cheers and enthusiasm unbridled. And d'Annunzio pulled a white silk handkerchief out of his breast pocket and waved it, not frantically, but rather gracefully—a regular Chautauqua salute. It was—well, it was inadequate. And I haven't been able to enthuse over him since that moment. A Chautauqua salute on the Capitoline, surrounded by the "glory that was Rome" and in the face of Armageddon!

And speaking of "Where do we go from here," there is a lot of fine young ladies nowadays who know just where they are going—viz., to France—and why they are going there. It was forcibly brought in upon me when no less than four of the younger artists all told me their plans within a week. Friday of week before last, in came a pianist who has been head of the piano department of a big college for a number of years past; she will soon be off for the social service work of the Red Cross, helping the refugees and all that. The following Monday back came a friend of the fiddle from the south. I had known in a vague way that she was going over to play for the boys sometime, but there she was with passports and all, ready to start as a Y. M. C. A. entertainer and, if it's violating no censorship regulations, I venture to state that when you read this she will be just about ready to sight a port of Southern France, going in. May the same success attend her there as she has had in the splendid work she did in the camps here! (And it would, even if I didn't wish it.) Next day but one—in other words Wednesday—in came another one from still farther south, a splendid pianist, in

charge of the public school work in a big city down there, and I had to go to the passport office and swear that I had known her to be a good American for more years than either of us cared to think of—as if any native-born Hoosier could be anything different! She is for the Y. M. C. A. canteen service. Then two days later, I heard another old friend and fine artist play, whom I hadn't seen for two or three years, and when I told her what a pleasure it was to listen to her again, all she said was, "I've got my passports, you know!" The best of it is that all these are of the very best class, both as artists and women. It is no love of adventure or novelty that is taking them over, but the very genuine desire to go where they can be of service. God bless 'em all!

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As the Bystander has remarked before, he does not mind taking material wherever he can find it during the hot spell—and in cold weather as well, if the truth be told. The only trouble is that, in cold weather, with everybody in town, there is more happening; and, in consequence, less spare space in the dailies; and, in further consequence, fewer articles of the special genre which this column affects; and, in still further consequence, more work for the Bystander. But when G. W. S. writes as good a sketch as the following for his "At a Venture" column in the Evening Post, I really feel that it would be a shame to keep it from those readers of The Bystander who do not happen at the same time to be Evening Post subscribers. G. W. S. calls his sketch

### IN OUR TOWN.

In the open square, unmindful of blazing heat and dust clouds whirling like blistering sands over deserts of cacti, she sat at a piano.

A venerable instrument, with probably a romantic past, was that piano. Its ivory keys were eroded by the countless, transient flights of caudexes of nimble fingers, of milleniums of atmospheric precipitations, eroded by cataracts of heavily overcharged bottles of champagne and sparkling Burgundy, eddies and whirlpools of beer and whiskey. Its mahogany veneer, barren of polish, warped and cracked, revealed long, deep, jagged worm-eaten fissures.

On her neck a weather beaten poke bonnet rested over a faded gingham dress of many apparent overhauls. She may have been sweet sixteen, or a child in the balmy spring of fifty. It was difficult to determine from the outer fringe of the crowd whether or not her face was of a Grecian goddess in cameo; or if her eyes were ravishing sapphire or whimsical amethyst. The rays of the hot afternoon sun made the strands of her topaz tinted hair flash like tinsel—this much may be recorded.

The lineal descendant of the first lot of fabricated pianofortes bore up admirably under the weight of her hands, and sent forth the hesitating, disjointed tones of an amateur mandolin. Above the uproar of traffic the crashing tones foamed down the ravine leading to that richest of all earthly valleys with its marble and granite, bronze and gilded cliffs reared from inexhaustible bonanzas. And with the waver of her hand, by her voice rose in unison. We record regretfully and not without a tear or two, that it was not a voice reminiscent of Patti, nor yet of Galli-Curci. Yet the crowd stood there fascinated. She had cast her spell, and to the smallest urchin it remained silent when above the cataclysm of the square's thunders she carolled:

"Gee, guys of East, North, West and South so fair,  
My feller's in the front line trenches over there."

She brought both hands down upon the weary keys with a mighty thump and faced the transfixed mob. And she spoke, saying: "Now, look a here, youse guys, I'm selling this song hit for a dime a sheet. Come down to earth and open your flappers and listen to me. Just as soon as you buy a copy pass right along to the booth on the left and dig deep. Remember, that if you can't go wallop a Hun with a gun you can wallop him good and plenty with a bunch of War Savings Stamps. But don't forget to git a copy of the song first. It's a swell slobber by a master of the first song hit order."

Place, the statue of Benjamin Franklin at the intersection of Park Row and Nassau street in our town. Recorded time of observation, 4:30 p. m., Thursday, August 16, in the year 1918.

BYRON HAGEL.

## I SEE THAT—

Claudia Muzio appeared in two new roles, "The Jewels of the Madonna" and the "Secret of Suzanne," at Ravinia Park last week.

Jan Chiapusso, the distinguished musician, has been engaged as one of the heads of the Ganapol School of Musical Art.

The new national hymn, "America, My Country," by Edouard Hesselberg, is meeting with great success.

Edith Mason, soprano, was engaged for five special performances at Ravinia by long distance telephone from Chicago to Pensacola, Fla., where she was staying.

On October 30, Martha Atwood, the soprano, will give her second New York recital.

The leading opera house of South America, the Teatro Colon, at Buenos Aires, has changed hands and is now under the management of the noted Italian impresario, Cav. Camillo Bonetti.

Milton Aborn, founder of "The School of Experience," believes in "Recognition for American Singers."

Riccardo Stracciari will be heard in the title role of Rossini's "Barber of Seville" on the forthcoming tour of the Chicago Opera Association.

Paul Savage, of New York City, has had conferred on him the unusual honor of being made a member of the Bersaglieri of the Italian Army and has been given permission to wear the insignia.

Alice Nielsen, the noted songstress, is at last taking a summer vacation at her camp in Harrison, Me.

A book on the Bethlehem Bach Choir has been written by Raymond Walters and published by the Houghton-Mifflin Company, of Boston.

Hartridge Whipp, baritone, will be heard in his second New York recital in Aeolian Hall on October 21.

Constantin von Sternberg is spending his vacation in Northeast Harbor, Me., as a guest of Mr. and Mrs. Josef Hofmann.

The date for the trial of the suit of Innocenzio Silingardi, impresario, against Paderewski, has not as yet been fixed.

Jacques Jolas, pianist, and Paulo Gruppe, cellist, now in France, were both stationed at Camp Sevier, S. C., where they gave concerts for their fellow soldiers.

An unusually large attendance will be one of the features of the annual meeting of the Music Teachers' National Association at St. Louis, Mo., December 30, 31 and January 1.

Henri Scott has been engaged by the Society of American Singers.

"The Golden Rope" is the title of the first motion picture in which Anna Case, the soprano, is to star.

Orville Harrold sang ten times, raising \$30,000 for the Red Cross fund, in his home State of Indiana last fall.

Harold Land, baritone, appeared at the Ocean Grove Auditorium on Sunday, August 18, before an audience of over 10,000.

Hereafter the Boston English Opera Company, which toured this country last season, will be known as the Century English Opera Company.

Frieda Hempel will sing for the Red Cross at Lake Placid on September 1.

Edgar Stillman-Kelley has been made an honorary member of the famous Bohemian Club of San Francisco.

Frederick Gunster, the American tenor, has entered war service work under the Y. M. C. A., and will not be available for engagements until after March, 1919.

Grace Hoffman, coloratura, has been devoting a great deal of time to Red Cross work.

J. Fred Wolfe, organist, appeared in a concert on August 14 at Coopersburg, Pa.

The Metropolitan Opera Quartet, which will tour many cities, is to open in Montreal on September 1.

Seattle musicians are facing an annoying problem, as the large Fischer Studio Building, built especially for musicians and artists of Seattle, has been leased, and the entire building must be vacated by September.

Alma Voedisch, the well known manager, was a visitor in Seattle, Wash., for several days.

The Bracale Opera is continuing its tour through South America, after a successful season in Caracas, Venezuela, Porto Rico and Cuba.

The first of a series of five weekly children's twilight concerts under the auspices of the Y. M. C. A. Song Leaders' Training School, was given on Thursday evening, August 22, at Columbia University, New York.

Florence Easton, soprano, and Francis MacLennan, tenor, helped to launch the big "Liberty Sing" movement in Philadelphia on July 31.

The California State Federation of Musical Clubs has arranged for continued community singing in Los Angeles, Cal.

There is a need of \$10,000,000 for the War Camp Community Service work of 1919.

Lionel Levinson-Sinclair, the pianist and pedagogue, has been appointed a member of the faculty of the Atlanta Conservatory of Music, Atlanta, Ga.

R. E. Johnston announces that Arthur Rubinstein the Polish pianist, will come to America under his management for a tour of thirty concerts.

An appeal for founders of the Commonwealth Opera Company has been issued by Lieut. John Philip Sousa.

Chevalier and Mrs. Eduardo Marzocchi's daughter Josephine was married to William K. Flanagan.

Marcella Craft's first appearance in New York of the season with the San Carlo Grand Opera Company will be on September 6, as Marguerite in "Faust."

Dagmar, Leopold Godowsky's beautiful daughter, is now doing moving picture work in Los Angeles, Cal.

Mana Zucca entertained 35,000 soldiers at Camp Devens, Ayer, Mass., and is now spending a short vacation at Beverly, Mass.

Dr. Irving Wilson Voorhees is to wed Hazel Letitia Coleman on Saturday, September 7, 1918, at the Madison Avenue Methodist Church, New York.

Louis H. Mudgett, of Boston, has retired as manager of Jordan Hall recitals, and will devote all his time in the future to the Symphony Hall concerts and recitals.

J. H.



## TRIBUTE OF A BOSOM FRIEND TO THE LATE H. EVAN WILLIAMS

Declares There Never Was Such a Voice Among Men  
as That Possessed by the Sterling Welsh-  
American Tenor

By William J. Jones, Pittsburgh, Pa.

(Reprinted from the Welsh-American, Pittsburgh, Pa.)

It was the great privilege of the writer to enjoy the close friendship and intimate relationship of the late H. Evan Williams. If it appears to the casual reader that the following tribute is fulsome or extravagant, be it remembered that there existed between us a feeling which equaled the love of brothers.

It is not necessary at this time to chronicle the events of his busy life, for this has been done in a worthy way through the press of the country. It would be safe to say that every newspaper of importance in the United States and Canada told the story of his death and hundreds of editorials were printed, with his life work as the subject, which fact only emphasizes his great popularity and indicates the thought that "A great man in Israel has fallen."

Harry Williams was, indeed, great in his artistic work, and in no less degree did his life as a man reflect the bigness of his soul. His deeds done for charity were innumerable, as thousands throughout the breadth and length of the land can testify. He has given his services time after time without money and without price for the sake of charity at the request of the writer, and I would be,



THE LATE EVAN WILLIAMS.

indeed, ungrateful at this time not to express my extreme gratitude and full appreciation of his magnanimous kindness.

Speaking of his home life, I can say that it was altogether satisfying and beautiful. He was blessed with a wife who proved a great help to him in his earlier days of struggle. She gave him every possible support and assistance, and when he had attained the pinnacle of success she, too, had climbed the heights with him, and enjoyed the fruits of the hard and earnest work which was necessary to bring him to that high position of love and esteem which he occupied in the hearts of his countless admirers.

As to his voice, there are no words in my limited vocabulary to adequately describe its timbre and quality. There was a velvety softness about it which was incomparable, and which immediately grasped the heart of the listener and created within the breast thoughts and sentiments which mere words could never express. Who can ever forget the beautiful softness of his tones in "All Through the Night," or the absolutely ethereal atmosphere of his singing "The Spirit Flower?" His rendition of "If With All Your Hearts" left nothing to be desired, and the way that he sang "Oh, That I Knew Where I Could Find Him" expressed all the yearning of a groping soul for the love of its Maker. Did ever one hear such pathos, such pity, as he breathed into Handel's "Was There Any Sorrow Like Unto His Sorrow?" Aside from the human sweetness of his voice there was a ringing quality in his sturdy tones which stirred the depths of the soul. Was there ever one who could sing as he could "Sound an Alarm?" Was there another tenor who could put such hate and scorn into the curse song from "Arminius?" Was there ever another who could sing like he did "Comfort Ye My People" and "Every Valley Shall Be Exalted?" His conception and singing of "Open the Gates of the Temple" revealed the inspiration and devotion of the man. What heights he climbed in "Waft Her, Angels, Through the Skies," and what depths he plumbed in "Deeper and Deeper Still!" What beautiful sentiment in his "Little Boy Blue!" What commanding authority and what pleading supplication in his "Lead Me Your Aid!" One could thus characterize his singing throughout his great repertoire of songs. The first time I heard him he sang that wondrous solo from Goring Thomas "Swan and Skylark." "The Song of the Dying Swan." I will never forget the deep impression it left on me. His voice quite capti-

vated us, and the breadth of style and deep insight into the musical thought of this number amazed and delighted his hearers. One could not undertake to describe his singing of every song he sang, for he imbued each solo with his own personality and studied each composition separately from all others, and his finished product was wonderfully perfect and illuminating.

Evan Williams was given by God a talent which he multiplied and developed. He used it with dignity and at the same time the enthusiasm of the real artist. It will always remain an inspiration to all those who heard the messages of his voice, to spur them on and quicken the spiritual nature which abides in every soul.

He occupied a high niche in the hall of fame, and his place will always remain secure, for I verily believe there never was such a voice before among men, and perhaps we will wait in vain for another.

The powers of good exerted by this man cannot even be conjectured, for who can number the countless thousands who listened to him in the flesh, and who can compute his hearers through the medium of the phonograph? I have myself spoken to men who heard his records in Alaska and Brazil, in England and Africa, in Japan and India. So the influence of the man and his marvelous voice can not be possibly measured. Thanks to the phonograph, we shall ever hear him sing, and unborn generations will still listen to his marvelous voice. He has gone before us, but will never be forgotten. He has left the world better for his having lived in it. I thank God for having had the privilege of his friendship, and can only commend his family and his friends in their sorrow to the message which he breathed in this phrase, "He Counteth All Your Sorrows in the Time of Need."

### Sousa Appeals for the Commonwealth

The Commonwealth Opera Company has issued an appeal for founders, signed by the president, Lieut. John Philip Sousa. The appeal reads as follows:

To offset any reports to the contrary it can be definitely stated that the Commonwealth Opera Company will begin productions early this fall. Prior to announcing our opening date we must complete our organization and toward this end we invite those who are interested in light and comic opera to become subscribers.

Commonwealth is a sure investment—an investment in American music and American singers. American composers, too long neglected, have only recently been fostered by contemporary conductors and opera companies. The plans of the Commonwealth (originally the Stewart Opera Company), formulated long before America entered the war, made provision for native talent. No light or comic opera organization, however, can overlook Gilbert and Sullivan, especially during these critical times. The operas of Gilbert and Sullivan express the spirit and soul of our ally Great Britain as no other phase of English art can. Not alone does Commonwealth boast of an unparalleled repertoire but it can well be proud of the men and women who will be in charge of actual production.

I feel gratified at the prospect of being associated in this undertaking with men like William G. Stewart, resident director at the Hippodrome; De Wolf Hopper, Raymond Hitchcock and a score of others who received their training in the days of the old Castle Square, for these names are synonymous with excellence in the field of light and comic opera.

Commonwealth is the one and only—more so because of its financial plan, which is as great an asset as its personnel. Opera by and for the people is our goal and in the next few days we must gather in our remaining subscriptions so that we may be quick to realize our hopes. This is a rare opportunity for those who are really interested in light opera to come forward and support an opera at cost plan. To those who are zealous of American music, to the multitude of lovers of light and comic opera the country over is this appeal addressed in the hope that they will realize the great value of Commonwealth as an American institution.

### Flanagan—Marzo

Josephine Marzo, daughter of Chevalier and Mrs. Eduardo Marzo, was married to William K. Flanagan, of this city, yesterday morning, in the Church of St. Ignatius Loyola. The Rev. Francis Powers officiated. Rita Elise Marzo, sister of the bride, was the maid of honor and Edwin Flanagan served as his brother's best man. The ceremony was followed by a small wedding breakfast at the home of the bride's parents. Mr. and Mrs. Flanagan will live in Newark, N. J.

Eduardo Marzo, the bride's father, has been prominent in the New York musical world for many years past.

## CASTS FOR SOCIETY OF AMERICAN SINGERS

New and Old Works to Be Sung by Many Well Known Artists

William Wade Hinshaw, president of the Society of American Singers, announces the roles which will be sung by some of the prominent members of the society in the repertoire of opera comique to be offered September 23 at the Park Theatre, New York.

Maggie Teyte will, in addition to other parts, create the title role in the new prize opera, "Bianca," of Henry Hadley. She is also cast for the roles of Mignon, Zerlina in "Fra Diavolo," and will furthermore create the role of Jean in English in "The Juggler of Notre Dame," the English text being by Charles Henry Meltzer.

Marguerita Sylva, in addition to her singing Carmen for her 250th performance, will do "The Navarraise" in English. She is also cast for Rose Friquet in Villar's "Dragoons," the first time in English. Dora de Philippe, who created Madama Butterfly in America, will sing the role of Georgette in Villar's "Dragoons."

Lucy Gates is cast for the Doll and Antonia in "Hoffman's Love Tales," another translation of Meltzer. Kathleen Howard will sing her famous part of Nicklaus in "Hoffman's Tales." Yvonne de Treville will be Filina in "Mignon."

Bianca Saroya will be Maria in "The Daughter of the Regiment" and Giuglietta in "The Tales of Hoffman."

Riccardo Martin will be Don José in "Carmen," Aracil in "The Navarraise," Sylvain in the "Dragoons," Hoffman in the "Tales of Hoffman" and the Brigadier Fra Diavolo in the opera of that name. An interesting announcement is that David Bispham will once more sing Sergeant Buzfuz in "The Daughter of the Regiment," will do Gaspard in "Chimes of Normandy" and will take the name part in "The Impresario." George Hamlin will sing Mozart in "The Impresario," Grenichieux in "Chimes of Normandy" and the lover Toni in "The Daughter of the Regiment." Herbert Witherspoon, among other parts, sings the role of Lothario in "Mignon." Henri Scott is to be the Escamillo in "Carmen," Carrido in "Navarraise," will create the Cavalier in "Bianca" and will do Dr. Miracle in "Hoffman."

Edith Mason, soprano, has been added to the list of artists singing with the Society of American Singers, beginning September 23 at the Park Theatre in the repertoire of opera comique. Miss Mason, who has earned one of the few international reputations among American born singers, is enthusiastic and is one of those privileged to sing without salary and to participate in the profits of the enterprise.

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# LOCAL OPERATIC CENTERS THE SOLUTION, SAYS CAMPANINI

Chicago General Director on the Opera Problem in America

(Cleofonte Campanini in the New York Globe)

When one is asked as to the future of opera in America, the usual answer is that this future is of the rosiest, and that America is certain to become the operatic center of the world. I can say no less, and it is my fondest hope that the predictions be realized; but I must add to this the observation that no country can become a great art center without doing its best to achieve such an object.

At the present time, operatically speaking, there are two great centers in America—New York and Chicago, both cities being represented by great companies that serve as a model not only for this country, but throughout the world. In time to come there may be other such centers, but what is chiefly needed are not great centers, art distributors, so to say, but a number of institutions which would serve as feeders for the great centers.

After all, in France there is but one Grand Opéra and one Opéra Comique; in Italy there is but one La Scala, one San Carlo, and one Costanzi; in Russia there is one great operatic theatre supported by the state for each Moscow and Petrograd, and so forth throughout the list of European countries. Why expect America, the youngest of them all, to develop suddenly, by a sort of a deus ex machina act, an overabundance of great operatic institutions when the numberless operatic theatres that are a feature of these other countries are totally absent here?

It must be admitted that a great operatic institution is always dependent either upon state or private aid, for such an institution to be great must have within its ranks the world's best artists regardless of the cost; it must give productions of splendor, maintain a large chorus and orchestra, etc. A small operatic theatre can be made self supporting, and the few traveling operatic companies in this country prove that this can be attained. With a number of such theatres in existence, the American artist will be able to gain the necessary experience, which cannot be attained at the large theatres, for the simple reason that no artists without such experience can be permitted to take part in the performance, if only because the public demands it of them.

Of course, exception may be permitted in an extraordinary case. But how can one judge an artist unless in actual performance? How can one be sure of a success in a great theatre unless such a success has been already attained on the stage of a smaller house?

The director of an opera institution, such as the Chicago Opera Association, cannot experiment with untried singers on his audiences. The audience would not permit it. There are some persons who continually decry the fact that so few Americans are being employed in grand opera. But first of all I refer to the reasons I have set forth above; and then these decryers are very seldom opera subscribers or they would have known how eager I for one have ever been to give American singers a chance, and how barren the results have been because of this very lack of experience, which in turn has been and is due to the lack of the smaller opera theatres.

The solution of the problem lies in creating a national interest in opera.

Under the circumstances, the time is not quite propitious for such a scheme; still an effort may be made. Once an interest is created, the question would be of creating a number of opera theatres that would have to be at first supported by private means until the public aid would become of sufficient strength. Given a number of such theatres within reasonable distance of Chicago, I can see where our stars could give guest performances there, while we in Chicago could watch over the growth of their artists, help them with advice, and give an opening to those of their singers who score with the local audiences.

After all, love of opera is the result of an educational process. It has taken New York over a quarter of a century to reach the present point of operatic enthusiasm. It has taken a decade to bring Chicago to the present state of operatic appreciation. But the work performed by the directors of Chicago and New York operatic companies has served to awaken a countrywide interest in their doings, and thus far has helped those who would create local operatic centers.

I do not belong to the class of operatic directors who believe that, given a deal of clamor, plenty of noise, some

brilliant names, and the work is done. I hold that every institution must be built upon a solid foundation, such, for instance, as we have laid in Chicago, which has proven so solid that we not only dared to come to New York, but conquered public and critical opinion. In advising the creation of local operatic centers, I advocate the laying of a solid foundation that means a thorough understanding of operatic art ideals, competent musicianship in those who would direct them, and a disinterested desire of success for their project.

## Stracciari Sings at Spring Lake

A very brilliant assemblage filled the great ballroom of the Hotel Monmouth, Spring Lake, N. H., on Friday evening, August 23, and overflowed into the vestibules to hear a program which had been arranged in aid of the Spring Lake branch of the Red Cross by Mme. Giancapella Viafora. The principal attraction of the evening was Riccardo Stracciari, the distinguished Italian baritone of the Chicago Opera Association. Stracciari, though suffering from a severe cold and consequent hoarseness,

was unwilling to disappoint the audience which his name had attracted, but instead of singing the operatic numbers for which he was programmed, substituted a group of English songs for his first appearance and then sang "The Long, Long Trail." Stracciari's voice retained its characteristically superb quality despite the handicap of the cold, and his English enunciation is remarkably good. He was compelled to add an encore to his first group, and needless to say the "Long, Long Trail" aroused an outburst of cheers and enthusiasm which obliged him to repeat it.

Vera Barstow, the young violinist, who is going to France very soon, was at her best and gave fresh proof of her technical and musical mastery of the instrument in two groups, including some delightful numbers by the American composer, Cecil Burleigh. Mme. Viafora sang a group of songs and an aria from "Tosca" with thoroughly finished style. Max Gegna, the cellist, who was also on the program, was unable to participate, as he took part in a concert at Hollywood the same evening and could not reach Spring Lake in time.

## YEATMAN GRIFFITH,

The pedagogue of New York City who averaged 100 private lessons per week during the season 1917-18. His classes included students from all parts of the United States and other countries, and many of the notable successes of the season were achieved by Yeatman Griffith artists. Mr. and Mrs. Griffith are at present located in a cottage in Twilight Park, Catskill Mountains, N. Y., where they will remain until September 16, when they reopen their New York studios. Mrs. Griffith is planning to devote more time to teaching during the coming season, in addition to accompanying and coaching. Euphemia Blunt and Harry C. Thorpe will be the assistant teachers at the studios. Mrs. Harry C. Thorpe will act as assistant accompanist, and Jacques Coini again conduct the dramatic action classes.



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"ELIJAH."—The National War Savings Committee, 51 Chambers street, New York City, has about 1,100 copies of the vocal score of "Elijah," Ditson edition. These are nearly new, having been used only for the committee's great outdoor "Elijah" performance. The only markings are the cuts used on that occasion. A bargain for choral societies or chorus choirs. Any reasonable offer for the whole lot or a part will be considered. Write Mr. J. Birnat, at above address.

## THE SKYSCRAPER IN MUSIC

By Mayo Wadler

A consequence of the self discovery of America in the present war is the desire to work out along original lines an art and a music that shall truly represent us in our traits, our ideals and our experiences. Much loose talk has been released on this subject, much vague and unsatisfactory declamation regarding our musical emancipation. No doubt this agitation is a healthy sign that we realize the need for our self assertion culturally; but expressed in emotional states of mind, without any clear and adequate idea of what we strive for, the results can not be very large. Clarification precedes creation; and to achieve anything worth while in music we must first have a definite idea of what could constitute a specifically American contribution to music.



photo by Caro.

MAYO WADLER,  
"America's own violinist."

On the negative side, the first step must be a readiness to discard Old World traditions where these represent customs and conventions alien to us. Such traditions governing the making of programs, their length, their adherence to routine patterns, have long hindered our native artistic development. The virtuoso has been hampered and the audiences have been nourished on sterile classics. The artist has thus worked with a closed mind, while audiences have stifled in an atmosphere of a dead classicism or a decadent romanticism. The currents of life, the surge of development in science, in social and political life, in art, have beaten in vain against the musician's studio and the concert hall.

It is not far fetched to assert that music is related to other phases of creative activity. Science is disclosing to us ever new relationships between phenomena; and we are learning to regard life as a coherent system of related forces; as the manifestation of universal principles, applicable alike to the highest creations of the poetic and musical imagination as to the practical constructions of industry and engineering.

### The Influence of Tradition

Expressed concretely, reliance on worn out traditions has prevented our artists from taking the initiative in making vital programs, reflecting modern tendencies in music and modern American works. The number of unperformed works for the violin by French, Russian and American composers is legion. A Kreisler spent years in the beautiful pursuit of sixteenth and seventeenth century "novelties." How many violinists do we find exploring the works of the twentieth century? To argue that what

is contemporaneous cannot be good is to betray a puerile logic.

The first step, then, in the development of American standards would be to foster modern and native works of merit, and especially the works of those American composers who have not had the chance to exploit their talents commercially. This would yield a twofold result. On the one hand, it would constitute an educational influence; on the other hand, it would stimulate American composers to greater productivity.

Passing now to the affirmative side of our argument, what specific contribution can the American composer make to the domain of creative music? He has industrially tilled the soil of negro chants and spirituals, and of Indian folk music. But in so doing, has he not taken a direction fatal to originality and to independence? Has he not repeated the mistake of traditionalists in seeking his inspiration in the past rather than in the present? I do not know by virtue of what alchemy a negro folk theme offers better material for music than the Woolworth building; or an Indian dance, than the rhythms of labor in a steel mill. Or, why should the primitive concepts in a negro ballad offer more inviting material to the musician than the poems of Walt Whitman?

### The Romance of Industry

America is working out a civilization which is unique in that its technical productions are full of the romance, the poetry and the vision that have hitherto been reserved for the imaginative arts. Our industrial world is a creation out of a chaos; our immigrant masses a new army of crusaders; our daring architects the invocation of a Merlin working in new dimensions. The flying tangent of a skyscraper is the curve of song; the steeled battlements of our harbor line, a symphonic cacophony beyond the dreams of a Richard Strauss.

Not alone in material exploitation have we attained poetic marvels; our national ideals, that intangible spirit of our laws which escapes exact definition in histories and social studies, constitute proper material for interpretation by the modern musician. Let him meditate thereon, unafraid of textbook traditions, with the perception that we are working out in this country a synthesis of material and ideal forces on a scale hitherto unattempted.

A sculptor once remarked to me that before America can break with tradition we must first have tradition. A neat sally. But we do not propose to break anything. Our aim is simpler, more amiable. We urge that to work out our own traditions we must pursue our way unencumbered by traditions of the Old World.

### Mudgett Retires from Jordan Hall Management

A report of much interest to artists, managers and Boston music lovers is to the effect that Louis H. Mudgett, of Symphony Hall, Boston, for many years the manager of Jordan Hall recitals, will devote all his time in the future to the Symphony Hall concerts and recitals, giving up the Jordan Hall activities. This step of Mr. Mudgett's will be an unwelcome news to those who are fortunate enough to know him either socially or in a business way. Honest, straightforward, patient, kindly and efficient, he is indeed a rare personality, and has had no small part in building up Boston's reputation as a music center. It is worthy of note that Mr. Mudgett's activities as a manager are not always governed by purely business considerations. A lover of music himself, he feels that he is under obligations to the community to supply music of a high order; and he does so many times at a loss to himself. In this connection, it is significant that the Flonzaleys continue to give three concerts a season, notwithstanding the fact that it is some years since they have shown a worthwhile balance on the right side of the ledger. It is safe to assume that Mr. Mudgett has been influenced by the splendid example of public service shown by Major Higginson, Boston's musical "angel."

The Jordan Hall work will hereafter be taken care of by Mr. A. H. Handley, who has been successful in his management of the Boston Philharmonic Orchestra, Heinrich Gebhard, George Copeland, Mme. Szumowska, the Adamowski Trio, the Costello Trio, etc. Mr. Handley has already booked a number of recitals for the coming season.

### Carmine Fabrizio Preparing for Busy Season

Carmine Fabrizio, the talented Boston violinist, whose sound technic and splendid interpretative ability have excited the admiration of numerous audiences, evidently does not believe in vacationing after an active season. As has been his custom for several summers, he is coaching with Charles Martin Loeffler, the noted coach and composer. Mr. Fabrizio has spared no effort to improve his musicianship since leaving the Boston Symphony Orchestra a few years ago, and the great demand for his appearance in recital is not surprising to those who are acquainted with his skill and emotional understanding. Mr. Fabrizio has appeared in concert several times with Margaret Woodrow Wilson in the White House and in many American cities; also with Mme. Melba, Mme. Barrientos and other renowned artists.

During the coming season, Mr. Fabrizio will be under the exclusive management of Elbert A. Wickes, 80 Boylston street, Boston.

### The "Grand Old Man's" Voice

Sir Walter Parratt told at Oxford an interesting little story of Mr. Gladstone. He said he had been speaking to Mr. Gladstone of the great compasses quite unmusical people often possessed. "Yes, sir," replied Mr. Gladstone, "I used to like to hear my voice. It rang inside my head." Of course, Mr. Gladstone was very fond of singing, and as a young man sang Negro melodies with great gusto. His eldest son composed many hymn-tunes, and the present Viscount Gladstone sang in a choir for several years.—London Daily Chronicle.

### Soder-Hueck Pupils Sing on Vacations

Mme. Soder-Hueck's New York studio has not been closed this year on account of the professional singers and teachers who have come from various parts of the country

for summer coaching. It is by spending her week ends at the seashore and in motor trips that this busy New York teacher gets her vacation and recreation. Soder-Hueck pupils in vacation are filling engagements, accounts of which are continuously sent to Mme. Soder-Hueck.

Marie de Calve, well known dramatic soprano, and for many years on the concert and operatic stage, wrote Mme. Soder-Hueck from Pittsburgh, N. H., enclosing a program of a Red Cross concert which she gave in the Town Hall:

Dear Madam: As you see, I am doing my bit, while up here, in this far northern country. The hall was crowded to the doors, fearfully so, and many were unable to get in, although some of them had tickets. A handsome sum was realized for the Red Cross, and on the thirty-first of August I sang again, this time in Colebrook, N. H., after which I am to come home to New York.

Walter Mills, the baritone, also wrote to Mme. Soder-Hueck from Chestertown, Loon Lake, N. Y., where he is enjoying a well deserved period of recreation:

I row ten miles every morning on Loon Lake, and believe me, this is the life. Sunday morning and evening I sang in the First Presbyterian Church of North Troy. In the evening the minister asked me to relate my experiences visiting the different camps, and I closed the service with "When the Boys Come Home," by Oley Speaks. Last evening, I gave a recital for the Red Cross at the hotel here; it was a big success, and I received a fine ovation. I am engaged for a concert in Troy the latter part of October.

George Reimherr, the popular American tenor, now in the service, wrote from Point Smith, nine miles from Camp Upton, where he is on duty. Proving that he always has his music to heart, he said:

I have some new songs, and I am starting to fix up a good recital program. Probably I won't need it this year, but it will be a real good one when I do sing it.

Reimherr, as will be remembered, has always made a specialty of introducing new and worthwhile American compositions to the public, and of doing this in good style.

### Mme. Bodinoff in Canada

Mme. Bodinoff is now on tour in Canada, filling some special Chautauqua engagements. She is motoring from place to place with the famous philanthropist, Dr. Russell Conwell, well known for his lecture, "Acres of Diamonds."

Mme. Bodinoff writes: "It is rather pioneer work for me, as these people have not the slightest idea of what a Chautauqua really is. One day when I was inquiring the way to the Chautauqua tent I received the answer, 'Oh, you mean the side show!' It was difficult at first to find just the right kind of songs to interest them. They do not want 'Over There' or 'Keep the Home Fires Burning,' because they know these. They want songs with marked rhythm or very sweet and simple melodies, besides their own folksongs. As to operatic airs, I can go no farther than Mueset's waltz song from 'La



FLORENCE BODINOFF,

The Danish soprano, taking her manager, Alma Voedisch, for a spin around Minnetonka Lake.

Bohème.' I am certain of a great ovation, though, when I sing an old Danish war song which, translated, might be called 'The Brave Soldier.' It was composed in 1848 and sung with great spirit when the Danish soldiers marched off to war with Germany. It is difficult to sing in the heat under a tent, but an interesting experience."

When Mme. Bodinoff closes at Windsor, Ont., September 7, she will have filled seventy-two concert dates since February, 1918.

Willard Osborne, the young violinist, an Auer pupil, and Herbert Elwell, pianist, are assisting.

### Atlanta Appointment for Levinson-Sinclair

Lionel Levinson-Sinclair, the pianist and pedagogue, has been appointed a member of the faculty of the Atlanta Conservatory of Music, Atlanta, Ga. Having studied under Leschetizky, Busoni and Matthay, Mr. Sinclair is amply fitted to secure splendid results with the students placed in his charge. The pianist leaves New York some time during the present week to take up his duties at the conservatory.

### Marcella Craft to Sing in New York

Marcella Craft, soprano, will make her first New York appearance of the season with the San Carlo Grand Opera Company at the Shubert Theatre on Friday evening, September 6, as Marguerite in "Faust." Those who heard the young artist's portrayal of this role during the San Carlo season here last fall will be glad of another opportunity to hear the singer again.

### Society of American Singers' Announcement

The Society of American Singers, which is to give a series of operatic performances in English at the Park Theatre, New York, early this fall, announces that the English version of the "Tales of Hoffmann," which will be used in the company's series, is a translation by Charles Henry Meltzer. One of the latest engagements made by the organization is that of Henri Scott, the very well known basso.

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## OPINIONS OF THE PRESS

## Yvonne de Tréville in Allentown, Pa.

On Thursday, August 22, Yvonne de Tréville sang at a concert for the benefit of the "Big Brother" movement in Allentown, Pa. The 30,000 people present were enthusiastic about her performances, as indicated by the following excerpt from the Allentown Morning Call of August 23:

Then came Yvonne de Tréville, the Belgian prima donna. She was introduced by Mayor Reichenbach and sang "Canzone" from "Un Ballo in Maschera" by Verdi. Her very first note showed the artist, calm and confident in the possession of a perfect voice that would do her every bidding. She sang the brilliant number with exquisite taste and a voice that was heard almost to the uttermost confines of the great crowd.

The audience went delirious with delight. The salvos of applause brought her back smiling and happier even than before and the song "Villanelle," a selection by her old neighbor, Eva Dell'Acqua. Both women lost their homes in Brussels to the Hun invaders.

Mlle. de Tréville, a striking figure, then sang the celebrated laughing song from Auber's "Mignon Lescart" with infectious effect. Her next number was the new dramatic song by Fay Foster, the American composer, "The Americans Come," and given in a fashion that gripped the audience. The climax words, which form the title of the song, were so dramatically given that the audience rose en masse. It was a striking literal demonstration of the figure of speech, "raising an audience to its feet."

Without leaving the platform the singer began the "Marseillaise" sung with new meaning and great intensity. The ovation that greeted the singer at its close was the greatest that an artist has ever received in this city. Could the crowd have gathered up the charming woman in its arms it would have done so on the impulse of the moment.

Mlle. de Tréville was almost faultlessly accompanied by Edgar B. Kocher, who took the work at the last minute when it was learned that Miss Foster, the composer, had been taken ill suddenly in New York. He played with all his splendid powers and fine reading and the singer insisted that the crowd's praise go to him, she publicly congratulating him.

Mlle. de Tréville remained in Allentown for the purpose of singing a group of songs at the Rotary Club, and before she left she had succeeded in enrolling all present as members of the N. P. S. C.

## Irene Williams, "Charming American Song Bird"

Irene Williams, soprano, has just completed a month's tour with the Creator Band, which included appearances at Saratoga Springs, Glens Falls, Quebec and Montreal. On one occasion the young artist interrupted the tour to sing for several hundred sick and wounded soldiers in Montreal. After hearing Miss Williams sing, Colonel Lafleache remarked in the speech which followed: "I wish to thank, on behalf of the soldiers, the charming American song bird who has given such pleasure to this large audience composed of English, French, Scotch and Irish. Let us give three cheers"—a request which was acceded to with vim and enthusiasm.

Following are a few of the press encomiums which Miss Williams received while on tour in Quebec and Montreal:

Miss Williams is an artist in the proper sense of the word. Her treatment is interpretative, her diction excellent and her manner pleasing. She charmed everybody with her delightful singing.—Montreal Star, August 13, 1918.

Irene Williams gave a beautiful rendition of the famous aria from "Traviata," and the audience insisted on an encore.—Montreal Gazette, August 21, 1918.

## M. E. SODER-HUEGK

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Her well-rounded voice, with bell-like tone, never faltered. . . . The range of her voice was a revelation.—Quebec Telegraph, August 9, 1918.

Miss Williams possesses a voice of rare sweetness and flexibility and remarkable range. Has undoubtedly a brilliant future ahead of her.—Quebec Chronicle, August 9, 1918.

## Love and Lea Doing Lively Work

Linnie Love and Lorna Lea sang at Bremerton Navy Yard a fortnight ago, continuing their lively work in camp headquarters. They gave a program of over an hour before 5,000 sailors and marines. They were guests of Rear Admiral Koonz. Of them the Seattle Sunday Times of August 11 said:

A large and enthusiastic crowd turned out Friday night for the regular weekly entertainment at the Armory. The audience was given a treat in listening to two young artists of national fame, Linnie Love and Lorna Lea, who have since the beginning of the war entertained thousands of service men in the large training camps of the army and navy.

## Pupils of Charles Lee Tracy Please

Hilda Wright and Lewis Greene, pupils of Charles Lee Tracy, for the past six weeks have been polishing up their repertoires under the direction of Mr. Tracy, who is head of the piano department of the University of Vermont Summer School. These young artists recently have given several joint recitals in Burlington, Vt., which have been enjoyed by a large number of students and professionals. At the final concert of the summer session, Miss Wright played groups by MacDowell and Chopin, and selections from Sibelius, Debussy and Wiensberger. Mr. Greene was heard in Beethoven's sonata in C sharp minor, op. 27, No. 2, in a Chopin group, and numbers by Schumann and Liszt. The Burlington Free Press reported the particulars of this and a preceding concert, in part as follows: FINAL PIANO RECITAL OF UNIVERSITY OF VERMONT SUMMER SCHOOL

Rarely does a Burlington audience listen to a more finished performance than that rendered last evening at the final piano recital of the University of Vermont summer school. Hilda Wright and Lewis Greene, of New York City, artist-pupils of Prof. Charles Lee Tracy, director of the piano department, presented a program of classical music varied in such fashion as gave opportunity to reveal the special powers of each. Miss Wright's grace, brilliancy and abandon captivated her audience, while Mr. Greene's depth in interpretation and emotional understanding of the spiritual suggested to them pleasant visions of the youthful artist's future. It is to be hoped that they will both be heard again in Burlington.

## FINAL ENTERTAINMENT FOR THE SEASON OF SUMMER SCHOOL CLUB

The entertainment given by the Summer School Music and Dramatic Club last evening in Howard Relief Hall was a decided success and each number on the program was most enthusiastically received.

Hilda Wright, one of the favorite pianists of the club, played three numbers, "Sarabande" by Rameau, "La Precieuse," by Couperin, and "Briser Printanieres," by Wiensberger, with good interpretation and technique, and pleased the audience by her musicianly rendering of the three numbers.

The winner of the first prize in the piano contest, Lewis Greene, won the admiration of all those present by his soulful interpretation of Sinding's "Voices of Spring" and Cyril Scott's "All Through the Night." He has great talent and shows great promise, and music lovers will be pleased to hear him again this evening at Howard Relief Hall in a piano recital with other students of Prof. Charles Lee Tracy. He was enthusiastically received and was obliged to respond with an encore, Chopin's "Polonaise" in A minor.

## Zelina de Maclot at Peterborough

Zelina de Maclot, the soprano, now is in Peterborough, N. H., after filling concert dates at various New England points. Miss de Maclot is to tour with Mrs. Edward A. MacDowell next season and now is busily engaged at that distinguished lady's home at Peterborough, preparing and coaching a repertoire of the songs to be used in the joint recitals. Miss de Maclot writes to a friend:

Mrs. MacDowell comes to my studio in the pine woods every day, and knowing how much I admire her and how intensely I am devoted to her, you will appreciate what a good time it means for me. The MacDowell colony is large this year, despite the war, and the members are giving up time each day to farm work on the estate as the lack of "hands" here as everywhere is terrible. They do it well, too. I wish you could see the wonderful improvements and enlargement of the estate. It certainly is extraordinary what one woman can do.

## THE MARNE

By LENA S. HESSELBERG.

Out on the Marne the Huns broke forth  
To capture our country and you, dear.  
The Beast charging on with its death clanging horn,  
To ravage our children and you, dear.  
But our men true and strong, swept away the great throng  
And conquered the Marne for you, dear.  
But our men true and strong, swept away the great throng,  
And conquered the Marne for you, dear.

Out on the Marne when the night was still,  
The Huns left our country and you, dear.  
In rapid retreat took their fast homeward beat,  
Leaving death in their wake for you, dear.  
But the cross we must bear, if the crown we would wear  
In the home of our country and you, dear.  
But the cross we must bear, if the crown we would wear,  
In the home of our country and you, dear.

## Refrain

Out on the Marne where the battle raged,  
Fought for our freedom and you, dear.  
The loud trumpets blew, calling all to be true,  
And defend our country and you, dear.  
The wild battle cry, we must win now or die,  
To save our country and you, dear.  
The wild battle cry, we must win now or die,  
To save our country and you, dear.

The Italian Government recently appointed a commission to have charge of the matter of exemption of operatic artists from military service. It is expected that a decree will soon be issued permanently and automatically exempting all artists belonging to the military classes of 1874 to 1881, inclusive, and those in the classes from 1882 to 1892 who are physically unfit.

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## CHICAGO ORCHESTRA TRUSTEES ADOPT PATRIOTIC RESOLUTIONS

**Bush Conservatory Announcement—Boston English Opera Company Takes New Name—Musicians to Register in Illinois—The Sturkow-Ryder Studios—With the Summer Vacationists**

Chicago, Ill., August 24, 1918.

The Chicago Symphony Orchestra trustees have sent out a communication which will be of interest not only to musicians, but also to the general public. Referring to an inquiry by the Department of Justice concerning certain members of the orchestra, to determine their loyalty, the trustees adopted the following resolutions:

Be It Resolved, That the trustees of the Orchestral Association do co-operate in every way in their power to assist the Department of Justice or any governmental agency in securing all possible information which may secure a just and certain determination as to the loyalty of any member of the Orchestra under investigation, to the end that those members of the Orchestra, if any, who are disloyal or who have been guilty of acts or expressions of disloyalty may be dealt with according to law, and that the Orchestra may be purged of disloyal members, and to the end further that there may be put, once for all, an end to idle and malicious gossip concerning those members of the Orchestra whose loyalty to the country shall be found to be beyond reproach; and

Resolved Further, That a committee of four be appointed from the trustees to carry out the purpose of these resolutions, to co-operate with all appropriate governmental agencies in their efforts to discover and deal appropriately with disloyalty, and to advise the press and public of the steps taken and results achieved so far as such advice shall not be inconsistent with the public interest as determined by the District Attorney.

### TRUSTEES OF THE ORCHESTRAL ASSOCIATION,

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CHARLES H. HAMILL,	CHARLES H. SWIFT,
CHARLES L. HUTCHINSON,	

### Bush Conservatory Announcement

The annual announcement of the Bush Conservatory was received recently at this office. It is a beautifully got up catalog which deserves special perusal and attention. Kenneth M. Bradley, who has been director and president of the school since its inception, has built on solid foundations one of the largest musical institutions in the world. The Bush Conservatory, for many years located at the

Bush Temple on Chicago avenue and North Clark street, now occupies its own well equipped building at 839 North Dearborn avenue. No more ideal surroundings could be found in Chicago, and parents of out of town young ladies will find at the Bush dormitories for women beautifully decorated and furnished bedrooms, splendidly appointed in every respect. The Bush Conservatory has also retained studio space and three recital halls at the Bush Temple building. The growth of the institution has demanded larger quarters, and the notable increase in the faculty, which counts in its rostrum such renowned musicians as Kenneth M. Bradley, a representative of one of the world's foremost theorists and contrapuntists, Bernard Ziehn, Moses Boguslawski, a new member of the faculty this season, is a distinguished American pianist. Bertha Beeman is a contralto and a teacher of marked ability. Charles W. Clark, who has just renewed his contract to teach exclusively at the Bush Conservatory, is recognized as one of the world's greatest singers and vocal instructors. Richard Czerwony will start his duties as head of the violin department this fall. Mr. Czerwony is well known as the former concertmaster of the Minneapolis Symphony Orchestra and for his work with the Boston Symphony Orchestra. He was a favorite pupil of Joseph Joachim, and won the Mendelssohn prize twice. Mr. Czerwony is an excellent composer and pedagogue. Julie Rive King has also been re-engaged and will remain one of the heads of the piano department. Herbert Miller, the distinguished baritone and instructor, will, as usual, be one of the busiest teachers this season at the school. Edgar A. Nelson, associate director, has made an international name for himself as pianist, organist and conductor. Some fifty more teachers are also listed in the catalog, all of whom have large followings.

The catalog may be secured upon application to Edward Schwenker, secretary of the school, or Amy Keith Jones, registrar. The fall term begins on Monday, September 16, and registration will be from September 10 to 14.

### Exit Boston—Enter Century

The Boston English Opera Company, which toured this country last season, will hereafter be known as the Century English Opera Company. According to its press agent, it is to establish a touring record, appearing with a remarkable company on a sixty-five weeks' trip, during which every principal city in the United States and Canada is to be visited. After this the company will sail for Australia. From the prospectus at hand, "the tour of the company is intended to bring to music lovers opera in an intelligible language of such a caliber as has heretofore been heard only in a few large cities, and then only in a foreign language at high prices. Its productions are all new and have elaborate scenic and costume facilities. Its entire ensemble of almost one hundred artists, carefully chosen with minute attention to detail, instead of hastily gathered together, as is shown by the snap and vim of the performance. Its orchestra consists of carefully selected musicians, each and every one passing the severe test of its conductor. It chorus is a novelty for grand opera, as it does not consist of old men and women, but is famous for its good looks, as well as excellent voices, which proves that it is possible to combine good voices and comeliness. Its principals include the foremost artists ever heard in English. Not only this country, but England, was combed for its foremost English artists, and the roster of the Century English Opera Company reads like a directory of the world's most famous English singing stars." Bing! Bang!! Boom!!!

### Eva Emmet Wycoff at Ashland, Wis.

On Friday evening, August 16, Eva Emmet Wycoff, the well known soprano, presented her summer classes in re-

cital at the residence of Agnes Benoe, at Ashland, Wis. Among the assisting artists were Helen Nordstrand Borecky, Dorothy Hitter, Ruth Hitter, Gertrude Lee, Clara Hoyer, Paul Johnson, Florence Nordstrand and Minnie Stensland.

On Monday evening, August 19, at Washburn, Wis., another one of Miss Wycoff's summer classes was heard in a program enlisting the services of Blanche Caldwell Fletcher, Mae Armstrong Gibson, Ruth Hitter, Bessie Stevens Hanson, Esther Swanson, Ellen McFadden Moore, Inga Wallum and Gertrude Lee.

### From the Sturkow-Ryder Studios

Theodora Sturkow-Ryder has added a number of new compositions to her repertoire, among them being the A minor concerto by MacDowell, which she is to play in Lockport, N. Y., September 2, at the annual convention of American musicians.

Mme. Sturkow-Ryder is holding classes in "repertoire," in the form of lecture-recitals, with many of the most distinguished of Mrs. Dunning's class, some of whom come from distant States.

Mme. Sturkow-Ryder will give a recital in honor of Mrs. Dunning and her class on August 25, at her Kenwood studios, the program consisting of the Saint-Saëns concerto in G minor, the Arensky concerto in F minor, the MacDowell concerto in A minor, and the Mozart sonata in F major, with the second piano part by Grieg. Lillian Parks will be the assisting artist.

The big Australian house of Nicholson & Sons has taken up the compositions of Mme. Sturkow-Ryder and is featuring them extensively there. Mme. Sturkow-Ryder is also writing some analytical notes for recent publications of this firm.

### Rose Lutiger Gannon at Bay View, Mich.

Rose Lutiger Gannon, the distinguished contralto, sang with great success the past week at the festival held at John M. Hall Auditorium, Bay View, Mich.

### Walter Spry at Green Bay

Walter Spry, the well known pianist and instructor, left last week for Green Bay, Wis., where he will spend a fortnight vacation, returning to Chicago September 1, when he will renew his activities at the Columbia School of Music.

### Frances Pierson Brumbaugh at Lake Placid

Frances Pierson Brumbaugh, pianist, has been giving a special five weeks' summer course, August 1 to September 3, at Lake Placid, N. Y., and is meeting with splendid success, the results being most gratifying. In her absence, her assistant, Miss Hosier, has had charge of the summer class in the Chicago studio. Miss Brumbaugh's announcement of fall plans, both in Los Angeles and in Chicago, will appear in these columns later.

### Musicians to Register in Illinois

The following letter received at this office from the Woman's Committee, State Council of Defense, and Woman's Committee, Council of National Defense, Illinois Division, will be of interest to musicians in this community and elsewhere:

August 22, 1918.

MY DEAR MR. DEVRIES:  
The State Council of National Defense of the Woman's Committee find that it is necessary to have each professional musician in the State register for war work activities. Can you give me at once a list of the professional musicians in Illinois?  
We shall need this survey, because in the smaller communities there is no one to organize Community Singing, and we also need a list of artists who are willing to make professional appearances in war work.  
If you will kindly give this matter publicity through your paper, as well as sending us your list, we shall appreciate it very much.  
Very sincerely yours,

SARA L. HART,  
(Mrs. Harry Hart),

State Chairman, Liberty Choruses and Community Singing.

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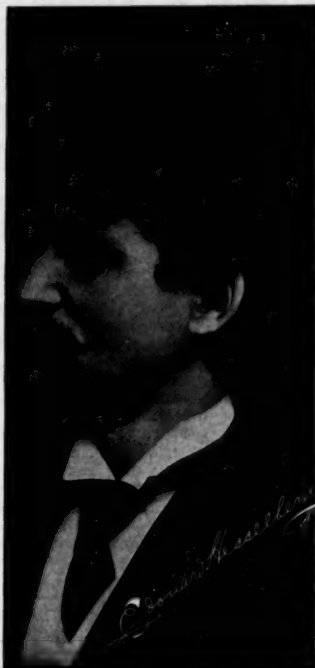
If Mr. Tew is not the world's greatest vocal teacher, he surely would be the world's greatest ad writer.

RENE DEVRIES.

### Hesselberg's "America, My Country" a Big Hit

The handsome fourth edition of "America, My Country," a new national hymn dedicated to the President, by Edouard Hesselberg, has as its title page "The Kindred Spirits of Liberty," reproduced by special permission of Gamse Brothers, of Baltimore. At the July 4 celebration in Paris, France, the new hymn was rendered by Glen R. Dolberg, baritone, with the Sixth Cavalry Band, and was received with unbounded enthusiasm by a record international audience of military and civilian allies.

During the week of the patriotic song celebration at San Francisco, "America, My Country," was given the place of honor on the program. It was rendered by George W. Davis, to the accompaniment of the Municipal Band, under the direction of Ernest G. Williams. Last week it was played at the Auditorium Theatre, Chicago, by the Chicago Artists' String Quartet. The following week it was sung by the Chicago Artists' Quartet, and has been placed



EDOUARD HESSELBERG,  
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Composer of "America, My Country," a  
new national hymn.

on the program of the French Military Band during its American tour. Among other artists who have placed the hymn on their program may be mentioned John B. Miller's Quartet, on a two weeks' Chautauqua tour; Louise la Valle Concert Company, en tour; John Doane's Great Lakes Quintet, and the Chicago Ladies' Quartet. It was sung with great success recently by Carl Craven at a Great Lakes concert. It will also be used by all Chautauqua lyceum and concert companies booked by the Balentine Bureau. The management of the Frolic Theatre, Chicago, last week gave away 1,000 copies of the hymn to its patrons. The Crinoline Girls used it very effectively in many of the Ascher houses in Chicago, and it was used as a solo in Michigan City by Tracy Kingman. This week it is being used at the Jackies benefit in one of the popular gardens on the north side of Chicago.

### Rialto and Rivoli Music

The symphony orchestra of the Rialto, New York, under the leadership of Nat W. Finston, is playing Victor Herbert's American fantasia as the chief number this week. Excerpts from Rudolf Friml's "You're in Love" are given as an added selection. Lorrie Grimaldi, basso, and Gladys Rice are the soloists. At the Rivoli, selections from "Madame Butterfly" are played by the orchestra, Erno Rapee conducting. Snatches from Emmerich Kalman's tuneful "Miss Springtime" are also played. The soloists are Annie Rosner, soprano, and Carl Meija, tenor.

### Ziegler Institute of Normal Singing Lectures

Anna E. Ziegler, the well known authority on vocal topics, gave two lectures at her new summer school, the Metropolitan School of Music, Asbury Park, N. J., on the subject "How to Earn a Living by Singing." This practical subject is enlarged upon at both Ziegler schools. All students are made self-supporting, the following being the activities of a few during the summer: Ella M. Phillips, soprano, Presbyterian Church, Spring Lake, N. J.; Stella Seligman, contralto, First Church of Christ Science, Asbury Park, N. J.; Elizabeth Breneiser, soprano, Lutheran Church, Asbury Park, N. J.; Dorothy Wolfe, soprano, First Church

of Christ Science, Mt. Vernon, N. Y.; Dennis Murray, tenor, the Methodist Episcopal Church, Belmar, N. J.; Mildred Benton, soprano, Gaiety Theatre, New York; Florence Balmano, contralto, Presbyterian Church, Amityville, L. I.; Stella Bernard, contralto, weekly engagements at the Metropolitan Hotel.

The Asbury Park Community Chorus of 2,000 voices, led by Tali Esen Morgan, a director of the summer school, draws its soloists from the school.

### Mayer Commended by War Camp Service

Daniel Mayer, the New York artist manager, has received the following letter of commendation from Kendall K. Mussey, secretary of the music and entertainment division of the War Camp Community Service of the War and Navy Departments:

NATIONAL HEADQUARTERS,  
1 MADISON AVENUE, NEW YORK,  
August 23, 1918.

My dear Mr. Mayer:

Referring to your co-operation with the War Camp Community Service, I wish to express the great appreciation of this Organization, as well as my own personal gratitude, and beg to assure you that as secretary of the Music and Entertainment Division, I accept your generous assistance with the greatest pleasure.

Your previous hearty co-operation when I was with the Mayor's Committee of National Defense, must have made you realize what a vital force music is in maintaining the morale, not only of the men in the camps, but of the civilian population, which is so quickly reflected by men in the service. You will be interested to know that a British Officer recently in this country made the statement that the morale and hygienic condition of the American troops in France had never been equaled by any armed force in the history of the world, and that he attributed this largely to the influence of music and other agencies affecting the environment of Training Camps.

I assure you that it will give me great pleasure to call upon you whenever the occasion arises and that I thoroughly appreciate your patriotic service. Sincerely yours,

(Signed) KENDALL K. MUSSEY.

### Mana Zucca is at Beverly

Mana Zucca is spending a short time at Beverly, Mass., following a week at Camp Devens, Ayer, Mass., where Claudine Lieve and Mana Zucca entertained 35,000 soldiers. Mrs. Lieve sang a group of Mana Zucca songs twice a day, the composer at the piano. They were also requested to perform at the dedication of the new hut, No. 30, and many prominent New York people were present. This hut was presented by the pupils of Miss Porter, of Farmington, Mass.

FRIEDA HEMPEL, SOPRANO OF THE METROPOLITAN OPERA COMPANY, WILL SING FOR THE RED CROSS AT LAKE PLACID NEXT SUNDAY EVENING, SEPTEMBER 1.

### Sunday 1 September

8.30 Mme Frieda Hempel and the Boston simfoni septet in a benefit concert for the Red Cross. Proceeds will be divided equally between the Lake Placid branch and the Club auxiliari. Happy Hour. Admifon \$2, reservd seats \$3

The Lake Placid Club, which has adopted "Simpler Spelin," carries the above announcement of the event on its bulletin.

### Florence Easton and Francis MacLennan Launch "Liberty Sing" Movement

Florence Easton, soprano, and Francis MacLennan, tenor, have been very active in war work this summer. On July 31 they helped to launch the big "Liberty Sing" movement in Philadelphia, at which Charles M. Schwab was a principal speaker. Again, on August 14, they sang at the immense "War Thrift" meeting at Madison Square Garden, New York. On this occasion more than 15,000 people were present.

### Gounod Wanted a Trap Door

Gounod made a strange suggestion to a friend of mine, wrote a correspondent to the London Daily Chronicle. He was staying with him on his last visit to England, and was discussing his oratorio, "Mors et Vita." Said Gounod: "What we ought to have is a trap-door and a troop of angels—that would much improve it!" It was to a performance of "Mors et Vita," by the way, that Queen Victoria came to the Albert Hall one afternoon in 1886. Her Majesty congratulated personally Mme. Albani, Mme. Patti, Edward Lloyd and Mr. (now Sir) Charles Santley.

### Beardsleys Making Red Cross Money

Miltonella Beardsley and Constance, her daughter, with Marguerite Uhler, soprano, continue making money for Red Cross and War Camp purposes, the last instance being at Blue Mountain House, Me.

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**ACROSS THE COUNTRY**

**Albany, N. Y.**—Pupils of A. Y. Cornell, who appeared in recital recently at Round Lake auditorium, included Grace Klugman Swartz, Mrs. J. T. D. Blackburn, Madelyn Preiss, and Joseph de Stefano. The event was the closing program of the season of the Cornell Summer School of Music, and was largely attended.—The Monday Musical Club will hold its first meeting of the 1918-19 season on October 14, in the Historical and Art Society rooms, Mrs. Horatio Snow Bellocks presiding. Meetings will be held fortnightly thereafter, with three recitals and several special programs in addition to the regular club programs. A meeting of the program committee was held recently at the home of Mrs. Leo K. Fox, the chairman.—Instead of the usual work by the quartet choir of the Second Presbyterian Church this fall, the members of the quartet will lead in the singing and will give occasional solos.—Mrs. Harry B. Weatherwax, who has had charge of the community singing at the "Y" association, gave a luncheon recently at the Fort William Henry, Lake George, to local musicians, as well as several from Cleveland, Ohio.—The executive committee of the Albany Choral Society will meet in order to make tentative plans to be presented at the meeting of the society in October. William Eck will preside.—Frederick W. Kerner begins his duties as organist of St. John's Lutheran Church on October 1. His successor at St. Paul's, chosen by the music committee, will be announced shortly. It is understood that there are three candidates: Elizabeth Kleist, Frederick Bowen Hailes, and Louis Reissig.—Florence M. Loftus, soprano, sang at the State College for Teachers, when a patriotic entertainment was given for the soldiers.—Lowell D. Kenney, tenor, will act as precentor at St. Peter's Church for a brief period, and Lola Kenney will be the organist in the absence of Dr. Frank Sill Rogers and St. Peter's vested choir of boys and men.—Stuart C. van Olinda has returned from Brooklyn.—Mr. and Mrs. Edgar S. van Olinda have been the guests at Diamond Point, Lake George, of State Treasurer and Mrs. James L. Wells.—Katherine O'Reilly, impresario, has returned from Boston and the Massachusetts coast. Miss O'Reilly has not announced any subscription course for the coming season. She was responsible for the first appearance up state of Mme. Galli-Curci two seasons ago.—Esther D. Keneston and Lydia F. Stevens will be heard in two piano recitals this season, as will James MacLaughlin, Jr., and George Yates Myers.—J. Austin Springer, on his return from a motor trip through Pennsylvania and Ohio, will inaugurate a series of special programs at Temple Beth Emeth, where he was recently appointed director of music in addition to his work as organist.—Frances de Villa Ball will reopen her New York studio next month.

**Andersonville, Tenn.**—On Thursday evening, August 15, at the Clinton M. E. Church, South, a concert was given for the benefit of the Red Cross Chapter, in which Professor J. Oscar Miller, baritone; Adelaide Craig, violinist, and Bernice de Land Miller, pianist, participated. Mr. Miller, who is the head of the voice department at the Greenville Woman's College, Greenville, S. C., and the possessor of a baritone voice of quality, has also appeared recently at Red Cross concerts in Clinton, Coal Creek, etc.

**Boston, Mass.**—(See letter on another page.)

**Chautauqua, N. Y.**—(See letter on another page.)

**Chicago, Ill.**—(See letter on another page.)

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Miami, Fla.**—Gertrude Bouchard Livingston, a bride of a few weeks, sang for the first time at the morning service of the First Baptist Church on August 4. Her pure contralto voice more than bore out the reputation that preceded her here as a first class singer from the Kankakee Conservatory of Music, where she was a member of the faculty. Mrs. Livingston was also a member of the faculty of the Metropolitan College of Music and Fine Arts, and was director of the Y. W. C. A. Glee Club and of the First Baptist Choir in Kankakee.—The Children's Music Club held an interesting meeting in the studio of Louise Jackson on August 6, when members of the organization took entire charge of the program. Pupils of Elinor Scriven and Louise Jackson contributed to the enjoyment of the meeting.—Private Cass Ward Whitney, baritone, sang at Trinity Church on August 12. Mr. Whitney was formerly soloist with the Cornell University Glee Club and also of three leading churches in Ithaca, N. Y. He is connected with the signal corps and is in Miami on government business.—The Miami Military Band gave a program on August 12 at Royal Palm Park.—As usual, the community sing held on August 13 attracted many participants. Robert L. Zoll is the director, and he always puts his vibrant personality into every song he leads.—Alice Best, vocal teacher, is rehearsing an opera which she hopes soon to present to the public. Miss Best studied in Italy, and since coming here has been instrumental in obtaining funds to build a school of music.—Robert L. Zoll, of the Camp Community Service Board, prepared the program which was given by a group of young people in honor of the enlisted men at Dinner Key on August 14. Pansy Andrus, a favorite in musical circles, accompanied Professor A. T. Foster, of Wellesley, who assisted with two violin numbers. Cass Whitney, one of the members of the original Whitney Brothers Quartet, sang two songs, and Naomi Elliott sang "Banjo Song," by Homer. A recitation was given by Lillian Reid, and the program was concluded by Mr. Zoll, who painted a picture in four minutes.—Mrs. Frank Keene is meeting with success wherever she sings the latest composition of her husband. The song is called "Miami," and possesses musical worth.

**New London, Conn.**—"The Passing of the Pequots," an Indian masque by Mary L. Jobe, was presented Thursday afternoon, August 22, at the home of Mr. and Mrs. Gregory Caldwell Davison, for the benefit of the "Fatherless Children of France." Margaret Crawford directed

the pageant depicting the activities of Camp Mystic, Miss Jobe's summer camp, where the entertainment was originally given for the Red Cross. The masque is historical of the early colonial Connecticut, when the Pequot tribe inhabited the hill upon which Camp Mystic is situated.

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Portland, Ore.**—(See "Music on the Pacific Slope.")

**San Antonio, Tex.**—Gertrude Saynisch presented enjoyable programs at Camp Bullis, and Knights of Columbus Hall, Camp Travis, on July 24. She was assisted by Mrs. S. L. Parks, Mrs. R. B. Womack, Elizabeth Beal, Sallie Simons, Metha Wolf, Pearl Coin, Miss Levy, C. E. Schoff, Louis Saynisch and the Rev. A. R. Riley.—Alzafar Temple, Order of the Mystic Shrine, gave an interesting program at Camp Stanley, on July 25, assisted by Mrs. Royce B. Lowe, contralto; a ladies' trio, consisting of Edna Schelb, Alice Simpson, and Clifline Ney, and Alicia Petticler, soprano. Percy V. Cotter was the accompanist. Mrs. C. E. Fitzgerald was in charge of a program given by Thelma Rives, soprano; Reva Berman, reader, and Marjorie Cameron, soprano, at Kelly Field, on July 26. Men of the Casual Detachment, First Training Brigade, comprised the audience.—Prince Lei Lani, Hawaiian tenor, gave a concert on July 26, in Knights of Columbus Field Station No. 1, at Kelly Field. His program included "There's a Long, Long Trail," Zo Elliott, and Hawaiian selections. He also gave a short lecture on the Hawaiian Islands, and on "Aloha," their well known love song, which was particularly interesting.—Mrs. Clarke W. Clarke, Mrs. Ney Wilbanks and Ellen Allen, with Oscar J. Fox as accompanist, and Mr. McDermott, of Kelly Field, with Mr. Mitchell as accompanist, furnished an excellent program at the weekly luncheon of the Rotary Club, July 26.—Lucile M. Nunneley presented a program at the Red Cross Convalescent Hospital at Fort Sam Houston, July 27. Those participating were Margaret Voight, Estelle Berliner, Thelma Hagglewood, Janette Mahoney, Katherine Laager, Edna Wallace, and Alice Alburger.—Mrs. W. P. McKenna, cornet soloist, appeared on the program given by the San Antonio Municipal Band, William H. Smith, leader, July 28, at Koehler Park. These band concerts are decidedly popular.—Sergeant Herbert Wall, song leader for Camp Travis, was in charge of the sing song, held under the auspices of the War Camp Community Service, on July 28 in Brackenridge Park. The program consisted of mass singing of patriotic and folksongs, with solos by Sergt. Frank Graham Budd, bass, and Mary Aubrey, contralto, who has recently returned from New York. The accompanist was Mrs. Clarkson.—Gertrude Saynisch presented an interesting program July 30 at the Convalescent Hospital, Fort Sam Houston, assisted by Mrs. Samuel L. Parks, Mrs. James Villaneuva, Mrs. Victor Womack, Martha Davis, Elizabeth Beal Levy, Ethel Hendricks, Phil Schuetze, Raymond Schuetze, James Villaneuva and Louis Saynisch.—The Comrades in Service Bible Class enjoyed a program given at Brooks Field, July 30. Chorus singing was led by J. B. Haines, and the program was given, among others, by Mrs. J. R. McCall and Margaret Voight, sopranos, and Mrs. F. Spell, violinist. The accompanists were Vinnie Grayson and Grace Stinette.—Alicia Petticler sang "The Star Spangled Banner," "America," the "Marseillaise," and other solos, accompanied by Percy V. Cotter, at Camp Travis, on August 1.—The Kelly Field Glee Club, David Griffin, Kelly Field song leader, directing, furnished the program at the Rotary Club luncheon, August 2. Frederick R. Brown sang "There's a Long, Long Trail," by Zo Elliott.—An interesting musical program was furnished by the First Band, Signal Corps, Flying Department; A. P. Ponzillo, tenor, of Kelly Field; Lucile Wiseman, soprano; Mildred Wiseman, violinist, and Josephine Lucchese, soprano, when the Knights of Columbus War Activities, Southern Department, dedicated Field Station No. 2 at Kelly Field, on August 2. The accompanists were Robert O. Knoll and Mrs. Franklin de Perez.—An excellent program arranged by Arthur Claassen was given at the Community House, August 2, by Mrs. Arthur Claassen, mezzo-soprano; Mary Aubrey, contralto; Ruth Wittmer, pianist, and the Beethoven Singing Society.—The usual Sunday afternoon concert was given by the San Antonio Municipal Band, William H. Smith, leader, at Brackenridge Park, August 4, assisted by Mrs. William Mauer, soprano. Mass singing in Brackenridge Park after the band concert was led by G. Bernard Chichester, of the War Camp Community Service.—The Kelly Field Glee Club, David Griffin, Kelly Field song leader, director, gave a program at the First Baptist Church, where Sergeant Herbert Wall has charge of the music. The Glee Club sang several numbers, demonstrating the excellent training they have received from Mr. Griffin. The enunciation, phrasing and attacks were excellent. Walter Dunham, the accompanist, gave two organ numbers, and Harold Shugart, tenor, 820th Squadron, and Frederick R. Brown, tenor, Medical Detachment, Third Training Brigade, sang solos.—Special services for the Allied Day of Prayer were held in the Y. M. C. A. buildings at Kelly Field. The following musicians furnished the program: Mrs. Jerrell, Marjory Cameron, Sadie Wolfe, Christine Ney, Pearl Johnson, Margaret Voight, Grace Mildred Harrell, Mrs. H. S. Mahood, and the Kelly Field Band.—Lulu Richardson Dean, soprano, assisted by Mrs. Guy Simpson, mezzo-soprano; Mrs. Alfred Duerler, contralto; Leonora Smith, violinist, and Mrs. Seay, reader, gave a greatly enjoyed program at Kelly Field, August 5.—An excellent program was given at Camp Stanley, August 6, for the 305th Cavalry. Those appearing were Leonora Smith, Eunice Durham, Zulme Jungbecker, Algiva Wolfe, Nora Duessen, Henrietta Kimbrough, Margaret Delfraisse, and Merle Rowland. Meta Hertwig was the accompanist.—Mrs. Chester Terrell, soprano, assisted by Gertrude Gutman, violinist; Pauline Sellers, reader, and Minna Burg, in ukulele numbers, gave an interesting program, August 7, at Camp Travis. Minnie Hirsch was the accompanist.—The San Antonio Musical Club entertained the convales-



cent soldiers at the new Y. M. C. A. building, Camp Travis, August 7. Those who contributed were Mrs. George Gwinn, Mary Howard, Margaret Delfraisse, Nora Duessen and Leonora Smith, and Mildred Gates, accompanist.—A mammoth "sing" was given at Camp Travis, August 8, by 6,000 negro soldiers, singing jubilee songs under the leadership of Sergeant Herbert Wall, Camp Travis song leader. The Kelly Field Glee Club, David Griffin, director, gave several decidedly appreciated numbers. At the conclusion of the sing song, Mrs. Eli Hertzberg entertained Sergeant Herbert Wall, David Griffin, and the Kelly Field Glee Club, the members of which sang many favorite and popular songs. Solos were sung by Harold Shugart, tenor; Glenn Low, tenor; Frederick Brown, tenor, and Davin Griffin and Herbert Wall, baritones. Walter Dunham, the excellent accompanist of the Glee Club, played for the soloists, and also contributed a piano number. At the conclusion of the program a sumptuous buffet supper was served, after which the guests departed for Kelly Field, singing "Goodnight, Ladies."—After the Rotary Club luncheon, on August 9, Sergeant Herbert Wall, song leader of Camp Travis, with Mr. Turner, of Camp Travis, at the piano, led spirited singing of numerous army camp favorites. Mr. Wall also sang the new Camp Travis song—his own verses, which are a parody on the familiar old negro spiritual melody, "Heaven."—A splendid program was given by the Tuesday Musical Club, with Mrs. A. M. Fischer in charge, at the Fort Sam Houston Base Hospital, August 9. The following contributed: Lois Farnsworth, Louise Lucas, and Charles Stone, each giving several numbers. One of Miss Farnsworth's selections was Penn's "The Magic of Your Eyes." Katherine Fischer was the capable accompanist.—The San Antonio Musical Club gave an interesting program at the Community House, August 10, with Mrs. H. H. Branham and Mildred Gates in charge. Those participating were Mrs. J. G. Hornberger, Leonora Smith, Minnie Hirsch, Mrs. Paul Rösch, and Estelle Berliner, with Mildred Gates as the accompanist.—A program was given at Camp Travis, August 11, with the French officers in the various camps as guests of honor. The entertainment was in charge of the various French societies in the city. Several interesting addresses were made, and Alicia Petticlerc sang the "Marseillaise" and other numbers. Merle Rowland sang "Ouvretes Yeux Bleus," Massenet, and "Mon Desir," Nevin. Meta Hertwig was the accompanist.—An excellent concert by the Kelly Field Band was given at the Community House, August 11, with Sergeants Hill and Thomson giving a cornet and baritone duet, and M. S. E. Frankel, soloist of Kelly Field Orchestra, a violin number. After the band concert a program of musical and other numbers arranged by Harry Coleman, assistant director of the Community House, was given. Those contributing were the Medical Detachment quartet, of Camp John Wise; P. McDermott, Anna West, and Mrs. Ian McKellar.—The Lutheran Brotherhood Club, for soldiers and civilians, was recently formally opened to the public with special programs of addresses, choir singing and solos. The program was furnished by the choirs of Grace English Lutheran Church and St. John's Lutheran Church. Minna Meier and Mr. Noyes.—G. Bernard Chichester, of the War Camp Community Service, appeared in dramatic readings of Booth Tarkington's "Monsieur Beaucaire," and Sheridan's "The Rivals," Monday, August 12, in the lecture room of the Laurel Heights Methodist Church, assisted by David Griffin, baritone, and Walter Dunham, pianist.—Community singing in Travis Park on August 13 was led by Alva R. Willgus, musical director of Camp Travis and of the Southern Department of the Y. M. C. A. Folk and popular songs were sung; among them "There's a Long, Long Trail," by Zo Elliott. Mr. Willgus was assisted by a quartet from the 91st company of the 165th Depot Brigade (consisting of William M. Welsh, Earl M. Brame, Clarence M. Jordan, and Paul W. Chapman); C. B.

Clarke, baritone, and George E. Turner, pianist, who also played the accompaniments for the songs. These "sings" are becoming decidedly popular, and persons from the assemblage request numbers which they particularly like to sing.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

### MUSICIANS UNDER THE FLAG

Adamson, David R.  
Allen, Le Roy M.  
Allen, Paul  
Allen, Robert E.  
Anthony, Frederick Louis  
Ara, Ugo  
Armitage, Merle  
Ashbaucher, Herman  
Barker, John D.  
Barlow, Howard D.  
Barnes, H. W. B.  
Baron, Aaron  
Barstow, Vera  
Barteaux, Willis N.  
Baumgartner, H. L.  
Beckwith, Reuben  
Bennett, Herbert I.  
Berlin, Irving  
Bertl, Emil A.  
Bibb, Frank  
Biggs, Richard Keys  
Birch, Robert R.  
Bird, Clarence  
Blackmore, P. C.  
Bollman, Fred  
Boone, Manley Price  
Bottoms, George W.  
Bowes, Charles  
Bruning, Captain H.  
Buchanan, Beauford  
Bugher, J. Doyle  
Bunting, Edward  
Burbank, William B.  
Burnett, John  
Cain, Noble  
Callahan, Miller  
Chamberlain, Glenn  
Claffey, Rowland Williams  
Clifton, Chalmers  
Cornell, Louis  
Cottingham, Howard A.  
Cox, Wallace  
Crease, Orlando  
Criswell, Emory  
Cushing, Max  
Danger, Henry  
Dare, George S.  
Darvas, Frank  
Davies, Alwyn T.  
Davies, Reuben  
Davies, William G.  
Davis, Horace  
Davis, J. Percival  
Dill, Russell E.  
Dittler, Herbert  
Doane, John  
Doering, Henri  
Donohue, Lester  
Doyle, Bartelle  
Dunn, Charles Clark  
Elliott, Zo  
Elsar, Maximilian  
Erwin, Victor Ward  
Fairbank, Helen R.  
Felber, Herman  
Fischer, Edward J.  
Fornier, Eugene A.  
Fram, Arthur  
Frankel, Abraham  
Frey, Raymond W.  
Frothingham, John W.  
Gabriel, Gilbert  
Garrabrant, Maurice  
George, Thomas  
Giorni, Aurelio  
Goodman, Laurence  
Gordon, Philip  
Gothelf, Claude  
Grabel, V. S.  
Grainger, Percy  
Granberry, George F.  
Grasso, Francisco  
Gray, Tyndall  
Grimson, Bonarios  
Gruppe, Paul  
Gustafson, William  
Hackett, George  
Haenschen, W. Gus  
Hall, Alan  
Hall, Cecil John  
Hall, Murray F.  
Hand, Chauncey  
Hardy, Edward  
Harper, Harold B.  
Hartzell, Alfred  
Hattstaedt, John R.  
Hauhiel, Charles T.  
Hawkins, W. Stanley  
Hawley, Donald Coe  
Hawley, Oscar Hatch  
Heckman, Walter  
Heiser, Frederick, Jr.  
Hemus, Percy  
Henich, Walter  
Hillyard, Reid  
Hochstein, David  
Hoezle, Elmer G.  
Hodges, Lester H.  
House, Judson  
Howe, Merwin  
Hoy, A. Dwight  
Hubbard, Havrah  
Hudson, Byron  
Hutchinson, Elizabeth P.  
Hyde, Arthur S.  
Jacobi, Frederick  
Jacobs, Max  
James, Philip  
Janpolski, Albert  
Jelinek, Leon W.  
Johnson, Edward J.  
Jolas, Jacques  
Jones, Gomer  
Karle, Theo  
Keller, Harrison  
Kenyon, W. G.  
Kernochan, Marshall  
Klein, Charles  
Kraft, Arthur C.  
Kvelve, Rudolf  
La Belle, Guy  
Lachmund, Arnaud  
Lampe, Bert  
Lampe, Charles  
Lampe, Otto  
Land, Harold  
Lanham, McCall  
Lefebvre, Channing  
Lehman, Clyde

Lehmann, Theodore  
Lennig, Ed. C.  
Levy, Russell E.  
Lewis, Ward  
Lloyd, Robert  
Loah, Sam  
Lowrey, Edward W.  
Lifafey, Samuel  
Lind, Carl M.  
Lindorf, Theodore  
Little, John W.  
Lundy, Paul V.  
Lunger, Robert  
Lyons, John Henry  
Macbeath, Donald  
Macdonald, W. R.  
Macmillen, Francis  
Maier, Guy  
Manuel, Philip  
Manville, Edward B.  
Mason, Redfern  
McAfee, C. E.  
McQuhan, Allan  
Mecker, Z. E.  
Millard, Robert E.  
Mitchell, A. Gordon  
Mitchell, Earl  
Morris, Paul  
Much, J. Irwin  
Nevin, Arthur  
Nevins, Willard Irving  
Newman, John J.  
Nye, Bernard B.  
Orth, Carl  
Osberg, Elliot  
Otto, Theo.  
Owen, Elise  
Owen, Herbert  
Padden, Paul F.  
Paderewski, Ignatz  
Palmer, Claude  
Parker, Walter D.  
Pattison, Les  
Pattson, William Lowell  
Percy, Vincent  
Peroni, Carlo  
Persson, Frederic  
Peterson, Alfred C.  
Pezzi, Vincenzo  
Pistorius, George  
Pope, Van  
Potter, Harold  
Potter, Harrison  
Pratt, Howard E.  
Pyle, G. Francis  
Rapp, Raymond E.  
Reddick, William  
Reidy, Gerald W.  
Reinherr, George  
Reinhold, Edgar L.  
Remfrey, William L.  
Reynolds, Gerald  
Rice, Leon  
Ring, Ross  
Roberts, Walter  
Roentgen, Engelbert  
Rogers, Francis  
Rosano, Lieft  
Royer, Joseph  
Rubel, Edith  
Rupperecht, Carl  
Samson, Frank  
Sand, Albert  
Saurer, Harold  
Scheld, Fred  
Schelling, Ernest  
Schmidt, David H., Jr.  
Schmidt, Robert  
Search, Frederick Preston  
Sellwood, Captain J. J.  
Siegert, Constant  
Siewert, Herman F.  
Smith, Harold David  
Snyppe, Sewell S.  
Soderquist, David A.  
Solitto, Josef  
Souza, John Philip  
South, Charles  
Sowerby, Leo  
Spalding, Albert  
Standerwick, John  
Stark, Brayton  
Stehl, Richard E.  
Steuterman, Adolph  
Stewart, Alexander  
Stiles, Vernon  
Stoessel, Albert  
Stoopach, Joseph  
Street, George Hotchkiss  
Stuntz, Homer  
Taggart, A.  
Taylor, Bernard U., Jr.  
Thornton, Henry W.  
Timmings, William J.  
Trimmer, Sam  
Vail, George M.  
Vail, Harris R.  
Van Surdam, H. E.  
Venth, Carl  
Wagstaff, Walter  
Wahl, George C.  
Walker, Ralph  
Walker, R. W.  
Waller, Frank L.  
Washburn, C. C.  
Watkins, Marie M.  
Watkins, Morris  
Watts, George Ellwood  
Webber, Bertram  
Weiss, Edward  
Wenard, Sherlock  
White, Roderick  
Whitford, Homer P.  
Whittaker, James  
Wiederhold, Albert  
Wilbert, Howard  
Wille, Gustave  
Wille, Stewart  
Williams, D.  
Wilson, Gilbert  
Wilson, Weston S.  
Winterbottom, George  
Woempner, Henry  
Woodside, J. Uly  
Wylie, W. H., Jr.  
Yeamans, Laurel E.  
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## MUSIC ON THE PACIFIC SLOPE

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Leases Savoy Theatre for Coming Season—"Orpheus"  
Repeated—Grove Play Music—Jelinek and Price  
at Palace of Fine Arts—Lemare Still in  
Limelight—A New Foote Nocturne—  
M. T. A. to Entertain Godowskys—  
"Egypt" to Be Given—Mrs.  
Colbert Enlarges Field

San Francisco, Cal., August 29, 1918.  
2644 Green St., Phone West 3358.

Selby Oppenheimer has solved the problem of the concert hall, which was a serious problem in this city, by leasing the Savoy Theatre for the coming season. This hall is not very large, but it has a sufficient seating capacity for all but the largest concerts and it is a most comfortable house. It also is easily reached from all parts of the city or by people coming over from across the bay. It is being redecorated and put in order for the concert season.

This will free San Francisco from the bondage of "matinees only," which was a blot on the musical life of the city. There were only two theatres, the Columbia and the Cort, that seemed ever to be used for concerts. The Cort was regularly engaged by the Symphony Society for Friday and Sunday afternoons. The Columbia was the house most used for recitals, which also had to be given only afternoons, and not Saturday afternoons, either, as that is a regular theatre matinee day. That was bad for everybody. There were some smaller halls. The St. Francis Hotel ballroom, where local recitals and the recitals of the Chamber Music Society were given; the hall of the Scottish Rite Auditorium, which, for some reason, is not popular. These could be had evenings, but were not suitable to regular recitals of visiting artists. Then there was the Tivoli (the famous old opera house), where the Minneapolis Symphony and, more recently, the "Orpheus" production, were given in the morning—not a popular time of day for concerts even on Sunday. Then, of course, there is the big Municipal Auditorium, where McCormack and Gatti-Curci hold forth, but which is much too large for ordinary recitals.

Oppenheimer has solved this problem and will give San Francisco evening concerts. The public will no doubt take some educating, but will undoubtedly soon realize the wisdom of the new move.

## "Orpheus" Repeated

Paul Steindorff repeated "Orpheus," with the same cast as was heard in Berkeley two weeks ago, at the Tivoli Opera House last Sunday morning. The role of Eurydice

was again splendidly enacted by Loisa Patterson Wessitsh, who not only sings and acts delightfully but is beautiful as well, a rare combination that should bring her far in this country, just as it brought her far in Italy before she was forced to resign her position in opera there on account of war conditions.

The other roles were taken by Lydia Sturtevant and Anna Young. Ruth St. Denis was lovely in her dances. The chorus was effective and the grouping in the dances very beautiful.

## Grove Play Music

The concert of Grove Play music, practically the same as it was given at the Grove, was repeated at the Cort Theatre here on August 15 before a large and enthusiastic audience. Mr. Sabin's music wears well and was found as delightful on this third hearing as it was on the first.

Jerome Uhl made a tremendous hit with the drinking song. It is just suited to him and could not have been better done. His manner, his voice, his personality, all win him instant success with the general public and with musicians as well. The other artists were also appreciated. Edgar Stillman Kelley's New England symphony (finale) made a deep impression.

## Jelinek-Price Musicales

Leon W. Jelinek, pianist, and Marie Partridge Price, soprano, gave the fourteenth concert of half-hour musicales at the Palace of Fine Arts on Sunday afternoon. The program was well rendered and was appreciated by a large audience. It included piano compositions by Rachmaninoff, Jelinek, Grainger and Chopin, and songs by MacDowell, Gilberte, Gertrude Ross (whose "Dawn in the Desert" was enthusiastically received), Speaks, La Forge, Gretchaninoff and Massenet. The Jelinek compositions were entitled "Deux morceaux à la Futuriste; Infatuation—a Dream Fancy, Affection—Mazurka Grotesque." I regret that, being out of town, I was unable to be present at this recital, and cannot, therefore, give any description of these futuristic fantasies.

## Lemare Still in Limelight

Lemare is still in the limelight. Poor man, with all his \$10,000 a year, this constant criticism must hurt him and make his life bitter. The Chronicle comes out with another editorial in which it comments on Lemare's offer to reduce his salary to \$7,500 for "patriotic purposes." The Chronicle says:

If it is patriotism Mr. Lemare should get more credit than he will get under the proposed method. He should get the \$10,000 and give a quarter of it to the Government. Under the proposed arrangement it is the city that will get the money.

With regard to the action of Mayor Rolph in the matter the Chronicle has further to say:

Mayor Rolph telegraphs from the south or somewhere that upon the authority of the Auditorium Committee he made a verbal con-

tract with Mr. Lemare for \$10,000 and that a verbal contract should be as binding as a written one, which is true. But it does not appear that the Auditorium Committee was ever authorized to authorize, and the Supervisors do not come through. If the Mayor acted without legal authority he is personally stuck?

And we hope the mayor is "personally stuck!" One thing is certain. Mayor Rolph, who is a candidate for Governor at the coming election, has lost an immense number of votes by his action in supporting Lemare. People who are put to it to make both ends meet are asking themselves what right Mayor Rolph has to authorize this waste of 10,000 or even 7,500 good dollars?

Metzger, in the Pacific Coast Musical Review, urges the appointment of Clarence Eddy for the position, chiefly because Eddy is an American and Lemare is not. Personally, I am convinced that Eddy is a better organist than Lemare ever dreamed of being, besides being a much more attractive personality and one that would be much more likely to fill the Auditorium; but I think it a mighty bad time to refer to an Englishman as un-American, or to consider him less worthy because he is non-American. This is no time to stir up hard feeling with our allies. Furthermore, the best argument in favor of Eddy is the fact that he is a better organist, and, even if Lemare were a born and bred American, Eddy would be the better man for the place.

## Gray-Lhevinne Working for Uncle Sam

The Call says that Estelle Gray, violinist, and Mischa Lhevinne, pianist, who have just completed a successful tour of the United States, are now devoting their time and talents to the entertainment of Uncle Sam's fighting men.

## A New Foote Nocturne

Arthur Foote has just dedicated a nocturne and a scherzo for flute and strings to the Chamber Music Society.

## M. T. A. to Entertain Godowskys

The San Francisco M. T. A. will entertain Mr. and Mrs. Leopold Godowsky at dinner this evening.

## "Egypt" to Be Given

William J. McCoy's grand opera, "Egypt," will be among the works to be presented during the coming season by the San Francisco Musical Club, the tenor roles being confided to Charles Bulotti. Cadman's successful "Shanewis" and Mascagni's "Zanetto" will also be heard. There will also be a program of César Franck's works and a Japanese operetta by Mrs. Alwyn and Miss Cumming, which was given last spring, will be repeated.

## Mrs. Colbert Enlarges Field of Work

Jessica Colbert, who now represents the Ellison-White Musical Bureau here, is enlarging her own field of activities as well, has opened offices in the Hearst Building (bet-

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ter known and recognized as the Examiner Building). In addition to her concert management, Mrs. Colbert will permit musicians to register at her offices for concert, church and teaching engagements.

Among the artists Mrs. Colbert has booked for this season are Pablo Casals, Kathleen Parlow, Henri Scott, Frances Ingram, Louis Siegel, May Mukle, Cecil Fanning, Rebecca Clark, the San Francisco Chamber Music Society, Olga Stebb, Carrie Jacobs-Bond, Mme. Hess-Sprotte and Friede Peycke.

#### Stillman Kelley Honored

It will be good news to Edgar Stillman Kelley's many friends both east and west to learn that he has been made an honorary member of the famous Bohemian Club, of San Francisco, the club that has made itself known wherever music is known by its Grove Plays and by the dinners and luncheons given in its spacious clubhouse to nearly every one of the noted visiting artists who come to this city. Mr. Kelley is to be sincerely congratulated. It is a real honor, for the club grants it but seldom and is careful in the selection of those upon whom this honor is conferred.

#### Bevani Directs Community Sings

Alexander Bevani has been making a tremendous hit at the Imperial Theatre, a movie house, directing community sings at each of the four or five performances given there each day. Mr. Bevani has, ever since the beginning of the war, generously donated his services, at considerable personal sacrifice, to the work of the Government. He has entertained at the camps, at the Disciplinary Barracks on Alcatraz Island, and has led sings on many occasions both in San Francisco and in the vicinity. But nothing he has done has been more successful and more useful than these Imperial Theatre sings. Bevani is a natural leader. He has an immense fund of good humor. He makes a hit at the start. He does not sing himself; he makes the public sing, and even at the afternoon performances, when there are few people in the house, he makes them make a good showing. He makes them sing first with the orchestra, then without it. They are a bit timid at first (American audiences seem always to be that), but they soon respond to his good tempered gibes and sing out with a will. It would make the Kaiser groan to hear them. F. P.

#### SEATTLE MUSICIANS FACE ANNOYING PROBLEM

**Dearth of Studios Threatens to Make Homeless Musicians—Alma Voedisch a Visitor—Band Concerts Begin—Musicians on Honeymoon—Visitors—Students' Recitals**

In a city that has grown in population faster than apartments can be built for its inhabitants, the Seattle musicians face today serious housing and studio conditions. The large Fischer Studio Building, especially built for the music teachers and artists of various instruments of this city, has been leased and the entire building must be vacated by September 1.

The tragedy of the situation from the musical standpoint is that the musical season is about to open, and after September 1 many of the teachers and artists will be homeless, being unable to rent suitable locations for their studios in the downtown district. Chickering Hall is devoted to the same line of tenants, but it is by far too small for the purpose, and is already filled to capacity. Office buildings have practically no vacancies. Under the present warring conditions it is feared that another building cannot be built for them at this time.

The Fischer Studio Building, a modern fireproof structure, was erected some five or six years ago especially for the musicians by C. W. Fischer, of this city, at a cost of a quarter of a million dollars.

It was arranged for studios and two and three room studio suites with modern conveniences, including a small recital hall. The rentals have not been small, but the building, owing to its splendid location and its many conveniences, has practically always been filled.

The building will be remodeled into a first-class apartment house.

#### Alma Voedisch Enjoys Mt. Rainier

Alma Voedisch, manager of well known artists, was for several days a visitor to this city. Miss Voedisch took advantage of the season and enjoyed herself with a party climbing over the snow-fields and glaciers of Mt. Rainier.

#### First Band Concert

The first band concert of a series given under the auspices of the Seattle Park Board was given August 11 by Wagner's Band at Volunteer Park. The 14th Infantry Band and several marine bands have also been giving open air concerts, playing programs of no little value.

#### Musicians on Honeymoon

Mr. and Mrs. Louis E. Des Voignes, concert pianist and a successful teacher of Spokane, spent a few days of their vacation, also their honeymoon, in a tour of the Northwest, with the Seattle MUSICAL COURIER correspondent and wife. Mr. Des Voignes was, at the outbreak of the war, a resident in Europe. He is a pianist of high attainment, having had the advantage of the best training, being a pupil of Josef Lhevinne and Howard Wells. He takes his art seriously, and from all indications his teaching has produced some striking results. Mrs. Des Voignes is the possessor of a beautiful soprano voice and is in every way a charming young lady.

#### Students' Recitals

Successful students' recitals have been given lately by pupils of Silvio Resigavi, Harry Krinke and Cecilia Augspurger.

A pleasant studio evening was given Tuesday evening, August 13, by Odessa D. Sterling, pianist, and Dai Steele Ross, contralto. Mr. Sterling played several groups of numbers in his usual straightforward manner. He has published six of his own songs, which are: Recitative and aria; the twenty-third Psalm; "I Am the Good Shepherd;" the 100th Psalm; The Lord's Prayer.

The same were sung for the first time at this musicale by Dai Steele Ross, and are very worthy of mention.

#### Seattle Visitors

Old time readers of the MUSICAL COURIER who paid Seattle a visit on their return home from a summer trip to Alaska, were Mr. and Mrs. Theodor Fossum, whose home is in Medicine Hat, Canada. Mr. Fossum is a believer in educating his western audiences to the best in piano music, and his programs are copiously strewn with classics of the best composers of that instrument.

Theo Karle, the tenor, is training to become a soldier at Camp Lewis, and during the last week he visited with his wife and friends in Seattle. E. E. F.

#### COMMUNITY SINGS FOR LOS ANGELES

**Co-operation of California State Federation with Local Clubs Will Broaden Greatly the Field of Work—Zoellners Entertain Helen Keller—Sigmund Beel Here—An Askin Tribute**

The California State Federation of Musical Clubs was formed in April and the president, Bessie Bartlett Frankel, has already begun to work along definite plans of co-operation and unification of all the activities furthered by the musical clubs of California. There is a wealth of material in the State and great interest is being manifested in this, the connecting link between the National Federation of Musical Clubs and the individual clubs. The California Federation has added two new departments to the nine which serve as the channels for service of the National Federation of Musical Clubs, for "winning the war" is uppermost in every phase of club activity. Alexander Stewart, of San Francisco, past president of the California State Music Teachers' Association, has been made chairman of the committee of war camp community singing, and Charles C. Draa, first vice-president of the Gamut Club, is chairman of the cantonment entertainment bureau. Mr. Draa is particularly qualified for the work he has undertaken, since his office in the Gamut Club has kept him in touch with all the best of the local and the visiting talent.

Community singing, in its broadest sense, will also play a large part in the activities of the coming year and will be used to further the plans for "Americanization" which the California Federation has undertaken. The board of directors is arranging to have a song leader in every theatre and "movie" house in the State by September 1.

#### Interest in Community Music Grows

The interest in community music continues to grow and the Hollywood Chorus is a fine example of what can be done under the right management and direction. It was organized a year ago by a small group of enthusiasts and now 1,200 people rehearse every Tuesday

evening in the Hollywood High School. Bessie Bartlett Frankel, with tireless energy and enthusiasm, has been the chairman during that time and Hugo Kirchhofer is the director. Mr. Kirchhofer is specially fitted for work of that kind and has his chorus in the hollow of his hand, or possibly it would be more accurate to say that he has them at the tip of his baton. They will give a "Song and Light" concert on the evening of August 22, which will be in the nature of a farewell to the soldiers who have been encamped in Hollywood for the last three months taking special training in mechanics and who are leaving for "somewhere over there" on September 1. It is also designed to serve as an inspiration for patriotic effort for the fourth Liberty Loan. The program will comprise trench songs, patriotic songs and many old favorites. The same chorus will also take part in the program of "Americanization" given by the State Council of Defense on Sunday afternoon, August 18, at Trinity Auditorium. The speakers will be Archbishop Edward Hanna, of San Francisco, and Chester Rowell, of Fresno.

#### The Zoellners Entertain Helen Keller

Helen Keller and her teacher, Mrs. Macy, were the guests of honor at an informal musicale given by the Zoellners on the evening of August 1, and the fifty friends who were privileged to meet these remarkable women were indeed fortunate. Miss Keller is alive to every slightest vibration, and when the quartet played, as they only can play, her enjoyment was so keen that it put to shame those who are not capable of feeling so much or who are too conventional to express genuine emotion. The evening was an inspiration to those who have a glimmering of what life might mean if we should really use all our faculties.

#### Beel Here

Sigmund Beel, formerly concertmaster of the Los Angeles Symphony Orchestra and now of San Francisco, is in Los Angeles for a short stay. Mr. Beel has many warm friends here who are glad to welcome him back.

#### An Askin Appreciation

The following is from the Los Angeles Examiner: Thomas Askin, the actor-singer, appeared in recital at Huntington Beach before the delegates to the G. A. R. and W. R. C. encampment, which began its ten-day session yesterday (August 27).

The veterans and their families thoroughly enjoyed Mr. Askin's unique character sketches in song and his musical adaptations, an art form employing song, recitation and gesture.

Besides being a splendid musician, Mr. Askin is a keen showman. He is versed in that psychology which has to do with the presentation of artistic song material. He is a program builder of excellent taste.

At his recital last night Mr. Askin opened his program with a group of concert songs. "The Two Marionettes," an inconsequential bit of delicate humor; Burleigh's "Her Eyes Twin Pools," a sentimental ballad with opportunity for the singer's splendid baritone-voice; and Clay's dramatic old English ballad, "The Sands of Dee." To his next group Mr. Askin added action, thus heightening the interest in the characters he presented. "The Monk in the Wine Cellar" was a fine bit of satirical humor, while "The Blind Plowman" carried a spiritual message straight to the hearts of his audi-



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ence. His final number for this group was "Stone Cracker John," an old English ballad done in the dialect of Mr. Askin's native county, Shropshire. A group of humorous Irish songs and remarkable musical adaptations concluded the program. T. A.

### OAKLAND'S DULL SEASON

**Musical Activities Lessen—Music a Present National Need—Community Orchestra to Resume Work—Boys' Band—Notes**

In the MUSICAL COURIER of August 1 our Pacific Coast representative, Frank Patterson, remarks that there is more going on in the musical line in Oakland at this time of year than in San Francisco. I had noticed this myself, but refrained from saying so because I do not wish it to be thought that I am unduly "boosting" Oakland. But for two weeks we too have had a dull season, and during this time I spent a vacation in the delightful little sightseeing center of Santa Cruz, where a capable band plays twice a day, and if the people applaud long and loud enough, the director responds by giving a solo dance, baton in hand, with his back to the crowds. This appears to be the chief excitement of the afternoon and was a great attraction.

#### Music a Present National Need

Printed on the back of circulars being sent out for the coming series of Artists' Concerts, Miss Z. W. Potter, Oakland concert manager, makes a strong appeal for the maintenance of good musical attractions. After quoting a MUSICAL COURIER editorial, she goes on to say: "The fact that more money is being spent in this country for amusements and diversions of all sorts than ever before affords an unusual opportunity to all music lovers to see to it that good musical attractions are patronized. Music is recognized as a present national need, and what better way is there to express patriotism than through music? It concentrates our inspiration and faith and crystallizes our fighting spirit. It is well to remember, too, that the artists who will entertain us this season have been instrumental in raising millions of dollars for the Government, and that they will bring an especial message to us for having kept the fountain of sentiment flowing fully and freely among the people of America."

The artists for the forthcoming five concerts have been booked for some time by Miss Potter, and the season promises to be a very brilliant one. The initial concert is set for October, when we are to have Lambert Murphy, well known lyric tenor, and Yolanda Mero, famous pianist. Lucy Gates, American coloratura soprano, and the Trio de Lutèce, including George Barrère, flute; Carlos Salzedo, harp; Paul Kéfer, cello, will give the second concert in January. The third concert will take place in February, when Josef Hofmann, the great Polish pianist, will play. In March, Anna Case, of Metropolitan Opera fame, will be the attraction, and for the last concert of the series, in April, Louis Graveure, who charmed us the season before last, is booked again. These concerts are to be held in the Municipal Opera House, under the management of Miss Potter, auspices Music Section, Oakland Teachers' Association.

#### Community Orchestra to Resume Work

Under the direction of Herman Trutner, the Community Orchestra, of about forty pieces, will resume weekly rehearsals shortly. Besides other standard works, one of the symphonies will be studied, as in former seasons. The

first concert will take place the latter part of October or the beginning of November. This fine amateur orchestra is connected with the schools' music department, all the members being advanced players. Two or three excellent concerts are given during the year.

#### Oakland Boys' Band

I see that the Oakland Boys' Band returned to town on August 6, after making its fifteenth annual concert tour. The trip lasted six weeks, and concerts were given mainly in the Sacramento and San Joaquin valleys. This band has won more prizes than any other amateur organization in the State. It was established in March, 1901, and has some fine musicians among its members.

#### Notes

Saturday night concerts at the City Hall Plaza were resumed on August 3.

Plans are being rapidly completed for the big Admission day celebration to be held in Oakland, September 9.

Grace Northrup, of New York City, delighted many old friends by singing once again in the First Congregational Church on Sunday, August 4, where, years ago, she held the position of solo soprano.

The Moore Shipyard Glee Club gave several numbers at the concert of the Sons and Daughters of Washington, in Chabot Hall, on August 4. The community singing was under the direction of J. W. McKenzie.

Stanislaus Bem, distinguished cellist and teacher, will head the cello department of the Jenkin School of Music during the coming season. Mr. Bem is well known on both sides of the bay, having been engaged in chamber music. He is one of the leading cellists of the San Francisco Symphony Orchestra.

The vested chorus choir of sixty, of the First Congregational Church, resumes work on August 18 after ten weeks' vacation. The "Elijah" is to be given at Thanksgiving.

A program of special interest, containing several classical numbers, was rendered at the plaza at San Leandro, by the Oakland Hanlon Shipyards Band, August 3.

The chimes in the beautiful Campanile at the University of California are now operated by a woman. This distinction fell to the lot of Mary E. Millard, a University student. Miss Millard says the work is not difficult, but requires a good deal of strength to pull the levers. The only other woman chimes ringer, so far as is known, is at Riverside.

Before the services of the First Baptist Church fifteen minute organ recitals are being given by Martha Dukes Parker, which are much appreciated. E. A. T.

### ARENS PUPIL DELIGHTS PORTLAND AUDIENCE

**With Municipal Band Ordemann Sings Patriotic Songs—String Quartet Gives Second Concert—Notes**

On Thursday evening, August 8, the Municipal Band, which is playing in the parks, had the assistance of Tom Ordemann, baritone, a pupil of Franz X. Arens, of New York. Mr. Ordemann sang several patriotic songs and gave complete satisfaction. Among the band's selections were the "Semiramide" overture (Rossini), excerpts from "Ernani" (Verdi), and "There's a Long, Long Trail" (Zo Elliott). Dallas Gilmore, trombonist, played "A Perfect Day" (Bond) and played it well. Percy A. Campbell directed with authority.

#### Schubert String Quartet Plays

The Schubert String Quartet, of Portland, gave its second concert in the Central Library on Sunday evening, August 4, and the audience appreciated the delightful work of the organization, which is composed of Vivianne de Lory, first violin; Inez Chambers, second violin; Henry Schmidt, viola, and Fritz Zihn, cello. The program included Haydn's "Vogel" quartet.

#### Notes

At the last meeting of the Progressive Business Men's Club, Mrs. Harry McQuade, a gifted soprano, sang "The Americans Come" (Fay Foster) and "A Song of Liberty" (Mrs. H. H. A. Beach).

The Pacific Coast Norwegian Singers' Association, which was organized in 1902, will hold its annual sangerfest in Portland on August 31, September 1 and 2.

Mrs. Herman A. Politz, soprano, has returned from Camp Lewis, Wash., where she was heard by a large audience.

Tom G. Taylor, organist of St. David's Episcopal Church, is organizing a civic chorus of 500 voices.

Alma Voedisch, the well known manager of musical artists, of New York, is a visitor in the city.

Albert Gillett, baritone, has been appointed soloist of the First Church of Christ, Scientist.

Nelsen's Orchestra, Andrew Nelsen, director, is one of the chief attractions at Council Crest Park.

John Claire Monteith, baritone, has been engaged to sing at Camp Lewis, Wash., a large military camp.

Harold Parrish Williams, baritone, leaves soon for New York, where he will enter the concert field.

George E. Jeffery has been reappointed director of the Orpheum Theatre Orchestra.

Carl Denton, associate conductor of the Portland Symphony Orchestra, is spending his vacation at Camp Lewis, Wash.

Philip Pelz is conducting an orchestra at Columbia Beach. J. R. O.

### A William A. Wolf Institute Announcement

The September Bulletin of the William A. Wolf Institute of Pianoforte and Organ Playing, Dr. William A. Wolf, director, of Lancaster, Pa., contains the following information which is of especial interest to those seeking such an institution of learning:

**Announcement**—The formal opening of the Institute year is Tuesday, September third, with September second as registration day. It is advisable to make early application in order to secure the most desirable lesson periods.

**To avoid misapprehension:** In view of the number of professional students at the Institute and the amount of advanced work done, there is an occasional impression that the Institute welcomes only advanced students. Beginners are especially welcome, as they do not require the undoing of faulty or careless previous teaching. We train the ear, the mind, and the hands, and save years of needless drudgery; but we require obedience, promptness and regularity.

**Advantages**—The advantages offered by the Institute cannot be overestimated and the most important factor may be summed up in one word—"Environment." The Institute is the home of music. The whole thought and conversation of the instructors and students are of music. Here the study of music is the sole and all-absorbing theme; the enthusiasm of the student is aroused; the desire to succeed stirs the thoughts and spurs the energies to greater efforts. Practice becomes a pleasure and love and enthusiasm for the art grows upon the student. This means rapid advancement and finally success.

**Normal Training Course** with practice teaching and regular teaching experiences are valuable for those who desire to learn the art of teaching. Child Training, Comparative Methods, Elements of Music, Music History, Technique for Children and Adults, General Discussions, Elementary and Keyboard Harmony, Demonstration Classes and Recital Preparations are all subjects requiring special instruction. In order to teach successfully a keen interest must be taken in finding new and better ways of presenting old subjects, and the teacher who has not time to keep out of a rut will soon fail to interest students. The technical principles used are the result of years of study under the foremost pedagogues at home and abroad and represent the best of modern thought.

A preparatory department is maintained by the Institute where instruction may be obtained in pianoforte and theory for young students. When young children, as beginners in music, take private instruction in pianoforte, one lesson per week is entirely insufficient to give them the fundamental training which is necessary in early stages. The young student is presented with many complicated problems which oftentimes lead to discouragement. These complications are greatly reduced by systematic class work away from the keyboard, in which the various physical and esthetic problems are worked out separately and presented in attractive form.

Musical biography and elementary history in the early years of a student's life will do much toward developing decision of character and the power to determine and execute. The hesitating, vacillating student needs power to determine promptly and to adhere to his purpose and as he hears of great achievement in others he becomes more and more anxious to achieve something himself. Young students will show more enthusiasm in their work and soon cultivate a taste for better things in music if this study is begun at an impressionable age.

"A Little Glimpse Into the Great World of Music" is the title of a series of lectures to be delivered at the Institute by the director. A knowledge of the history of music is of the greatest possible value to all students of music. It increases the desire to study immensely and prepares the student for association with people of culture and musical experience. This series of lectures are to make the subject so interesting, simple and entertaining that students will be wonderfully helped and inspired. No musical education is complete without, at least, some knowledge of music history. The course of lectures will begin with the opening of the term.

### Rybnier Two Piano Recital

Dr. Cornelius Rybnier, of Columbia University, and Miss Rybnier, co-operated in a concert at Tannersville, Catskill Mountains, in a two piano recital, netting \$400 for the benefit of the widows and orphans of American soldiers. This totals a sum of \$3,500 which has been turned over by them to war fund purposes.

### Alexander Lambert in Adirondacks

Alexander Lambert, the pianist and pedagogue, is at Lake Placid, N. Y., whither he has gone to escape his threatened annual attack of hay fever. The earlier part of the summer was spent by Mr. Lambert at Avon, N. J. (where he did some teaching), and at Highmount, N. Y. After a short September visit to the White Mountains, Mr. Lambert will return to New York and settle in his new apartment studio at 250 West Ninety-first street.

### Helen Crowe Returns to Tacoma

Having completed her course as special supervisor of public school music at the New York College of Music, Helen Crowe returned recently to Tacoma. Miss Crowe was also graduated from the pianoforte department of the college.

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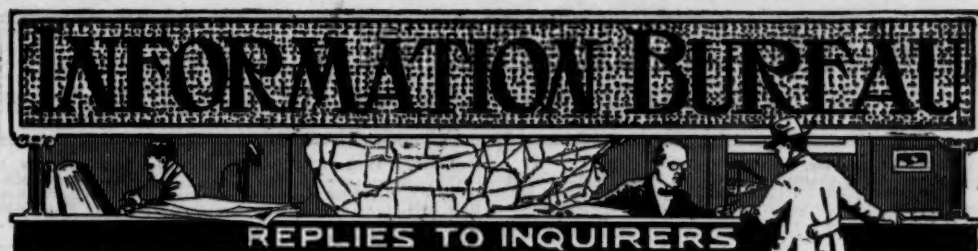
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[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

#### When Was Salome?

"I shall be greatly obliged if you will give me the following information, as I see in your Information Bureau that you answer many questions in regard to music. When was the opera 'Salome' first performed in New York City? Who took the role of Salome? How long did the opera run? Thanking you in advance."

"Salome" was first produced at the Metropolitan Opera House in 1907, the title role being sung by Fremstad. Some of the women of New York were so shocked that a petition for its withdrawal was circulated, headed, it is said, by Anne Morgan, and sent to the proper authorities, with the result that the danger to New York morals was "scotched but not killed." In the following autumn, Oscar Hammerstein produced the work at his opera house, with Mary Garden as the prima donna, and New York seems to have called for other performances since that time, without any further clamor from society.

#### The Coming Opera Season

"Have their been any announcements yet of the operas to be produced next season by the Chicago and Metropolitan opera companies? If so, can you give me a list of them? Will 'Le Coq d'Or' be repeated this season?"

Neither the Chicago nor the Metropolitan companies have as yet announced in full their repertoire plans for next year. However, Cleofonte Campanini, general director of the Chicago Opera Association, in the *MUSICAL COURIER* of June 13, named the revivals which he will undertake next season. They are Donizetti's "Linda di Chamounix," Ricci's "Crispino e la Comare," Rossini's "William Tell," Puccini's "Tosca" with Mary Garden, Verdi's "Otello" and "Falstaff," Bellini's "Norma," Saint-Saëns' "Samson et Dalila," and Mozart's "Don Giovanni" with an all star cast. The novelties for the Chicago season have not yet been announced, nor have those for the Metropolitan season, although the *MUSICAL COURIER* learns that Ricci's "Crispino e la Comare," Xavier Leroux's "La Reine Fiametta," Weber's "Oberon" in English, and the Stravinsky ballet "Petrouchka" will be seen on the New York stage. "Le Coq d'Or," the principal success of the last Metropolitan season, will undoubtedly be given the coming season.

#### An Epidemic of Stradivarius Violins

"Will you please inform me where I could dispose of and what price I could obtain for a Stradivarius violin, A. D. 1716? The violin is in good condition."

"Will you please tell me the valuation of a genuine Stradivarius violin made in the year 1716, and where I may dispose of it?"

In the Information Bureau, August 8, you will find answers to three other inquiries about selling Stradivarius violins. What has happened all over the United States to produce such a sudden flood of inquiries? They come from such widely separated states that it is difficult to account for so many people wishing to dispose of violins of these old dates exactly at the same time. Are there many more Stradivarius violins in this country than collectors have ever heard of? Is there a sudden supply of Stradivari being produced? The dates of these instruments are 1713, two of 1716, as above, 1719 and 1736. The last date is, of course, only the year previous to the death of the famous violin builder.

There are many things that must decide the value of a violin. Trivial details that would not be apparent to the amateur, such as color, measurements, etc., give the expert the clue to the date of making and the value of the instrument. It is doubtless true that there are many imitations of valuable trademarks. In the previous article the inquirers were referred to Rudolph Wurlitzer, Cincinnati, Ohio, one of the highest authorities upon violins in this country.

#### "Names of Piano Teachers"

"I would like to know the name or names of teachers of the piano who give rather advanced lessons and who hold recitals now and then for the benefit of their pupils. Like most musical people, I think I have ability and would like to prepare for concert playing. What is the average cost per lesson for such instruction? I am a young girl nineteen years old, working, and will have to pay for it out of my allowance each week."

Many of the leading pianists, who appear before the public, receive pupils in advanced work during their days of leisure between engagements. You must have noticed the names of these pianists in the *MUSICAL COURIER*. But as you say you are working, do you think it will be possible for you to take lessons during the day? Naturally, in placing yourself under an artist you would be obliged to make the hours of lessons suit the leisure of the teacher.

Have you considered studying at one of the large music schools?

The prices for lessons vary. The lowest charge any big teacher makes is \$10 per lesson, and the really famous pianists who occasionally teach charge much more. At a music school you could undoubtedly find competent instruction for less.

Is there not some large music school in your own city where you could study in the evening, which would seem to be the best possible time for a worker?

#### Club Work

"I am anxious to stay in New York the coming winter and resume my vocal studies, and, as I am a professional singer, wonder if you could inform me who to see for engagements for high class club work."

"When I was in Chicago I registered at one of the best club bureaus, and the engagements were of a very pleasing nature. The bureau also handled considerable banquet work in the best hotels. I am sure there must be an agency of the same nature here. Is there a Payson-Graham agency in New York?"

All the managers and agencies in New York City have close association with clubs, many of them securing a large number of engagements for their clients in this quarter. As you are to be in the city during the winter, why do you not write to some of the leading managers, a list of them being obtainable in the columns of the *MUSICAL COURIER*, and from the answers you receive select those which seem most desirable for your purpose. Then a personal call will enable you to decide upon the one in whose hands you will place yourself. You have the opportunity now to make your arrangements for the coming season. There is a Payson-Graham agency.

#### Sheet Music for the Camps

"Can you tell me the name and address of the organization which looks after music for the camps? I have been told that there is such an organization in New York which supplies sheet music of popular and marching songs for the cantonments at cheap rates. One of the drafted men from our office has written me as editor of the music column to find out the name of such an organization. He is at Camp Devens and says there is a woeful lack of music there. Any information you can give me on this subject will be appreciated."

It is understood that the "Raymond B. Fosdick Commission on Training Camp Activities" is collecting sheet music for distribution among the camps in the United States, but as this commission is located in Washington, D. C., there would have been more or less delay in communicating with it. Therefore, the *MUSICAL COURIER* telephoned directly to the following music publishers of New York, stating the need of music at Camp Devens. In every instance the answer was at once, "We will be very pleased to send music." So the thanks of the "boys" at Ayer can be given to Shapiro, Bernstein & Co., 226 West Forty-seventh street; Joseph Stern, 102 West Thirty-eighth street; J. H. Remick & Co., 219 West Forty-sixth street; Leo Feist, 235 West Fortieth street, and M. Witmark & Sons, 144 West Thirty-seventh street.

The generosity of the musical profession generally is most gratifying to those connected with it. There has never been an appeal sent out for music, musical instruments or for singers and instrumentalists to take part in entertaining the soldiers at the camps, but what a ready and instant response has been received. It is hoped that the Camp Devens soldiers will enjoy the contributions of music which they will shortly receive.

#### D'Aubigné Coming to America?

"I have heard that L. d'Aubigné, the Paris vocal master, is coming to America to teach in California during the winter of 1918-19. Can you tell me if it is true?"

Your inquiry was referred directly to Mr. d'Aubigné, and you will see his answer in the letter received from him and printed in last week's *MUSICAL COURIER*. He has no intention of coming to America at present and will keep on teaching on his estate in Paris, where he has remained throughout the war, except that he spent last winter in Florence with his pupils.

#### "The Americans Come" a Tremendous Hit

Fay Foster's "The Americans Come" is proving a veritable sensation. It has the peculiar property of appealing alike to the most cultured musicians and to the average audience. Over twenty grand opera stars are now using it. Last week it was sung at the Palace Theatre, New York, by the ever popular Emma Carus; at the Riverside by Allan Rogers, who is a new and delightful addition to the vaudeville field; at the Eighty-first Street Theatre by Heath Gregory; at Ocean Grove by Mr. Reardon, of the Criterion Quartet; at Allentown, N. J., by Yvonne de Tréville, also at Portland, Ore., St. Louis, Mo., Fort Leavenworth, Kan., and many intermediate points. It is invariably an overwhelming success, and is described by the singers as "a tremendous hit," "a sensation," "a thriller."

Hartridge Whipp, who last season firmly established himself as one of the most finished and sympathetic singers on the concert stage, reports that Fay Foster's "The Americans Come" never fails to arouse the audience to the highest pitch of enthusiasm. At Chautauqua last week the applause was so insistent that he was obliged to repeat it, this being the first encore allowed there in twenty years.

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## REVIEW OF NEW MUSIC

### G. SCHIRMER, NEW YORK

#### American-English Folksongs, Cecil J. Sharp

Hyphenated nationalities have become familiar during the past four years of war, but the designation American-English is new. According to common practice, the names should be reversed to English-American; for the songs in this series are American songs of English origin and not English songs of American origin. German-American is well known; but who knows American-German? The twelve songs in the volume now reviewed, according to the preface of the collector, Cecil J. Sharp, "have been selected from a collection of a thousand or more ballads and songs noted down from the lips of folksingers resident in the Southern Appalachian Mountains. They may be regarded, and for this reason have been chosen, as representative examples of the traditional song bequeathed to the mountain singers by their immigrant British forefathers. Those interested in these isolated communities are referred to 'English Folksongs from the Southern Appalachians,' wherein will also be found an account of the singers and of their songs and of the circumstances in which the latter were collected."

Cecil J. Sharp's long experience as a practical musician and the director of the Hampstead Conservatory in London has been turned to good account in the collecting of folksongs for many years past. His intimate knowledge of English folksongs was no doubt what prompted him to cross the Atlantic to trace the influences of British music in American communities that were originally of British origin. It is safe to say that no musician is more entitled to rank as an expert on British folk music than Cecil J. Sharp. He says:

"In submitting these songs and ballads to the consideration of musicians, professional and amateur, there is no need to plead for any special indulgence, nor to attempt to disarm criticism, or to temper it, on the ground that they are the product of unlettered, unskilled musicians. Whatever their origin, they stand and must be judged upon their intrinsic merits. That the tunes present to the eye no unusual features, that they lack total modulation and, structurally, are built on simple lines; that the literary expression is direct, without circumlocution, the vocabulary confined to the use of ordinary words in everyday use—has no bearing whatever upon the question at issue. Music, poetry—and, for the matter of that, all art—is good or bad, not because it is unsophisticated or ingenious, simple or complex, but because it is, or is not, the true, sincere, ideal expression of human feeling and imagination."

"Genuine peasant songs, taking them in the mass, will always survive this test simply because they are the product of an intuitive, un-selfconscious effort to satisfy an insistent human demand for self expression. And it is only of the very best and highest human achievements in the sphere of consciously conceived art that this, with like assurance, can be said."

A volume of this nature has a permanent value in musical history. In fact, it will become more and more interesting to historians and antiquarians as the years pass. But the public in general seems to pay very little attention to folksongs.

### HOUGHTON MIFFLIN COMPANY, BOSTON

#### The Bethlehem Bach Choir, Raymond Walters

No one is better qualified by literary fitness and experience to write a story of the Bach Choir than is Raymond Walters, who is not only a professor of English at Lehigh University, but is also a very active member of the managerial staff of the famous choir which made a name for itself by trying to make a name for Bach. The new volume fills some 290 pages and is packed with information. The titles of the first six chapters are enough to show the historical value of the work: "From Pioneer Days to the Era of Steel," "The Beginnings of Bach Singing in Bethlehem," "The Bach Festivals 1900-1905," "The Festivals at Lehigh University," "The Bethlehem Bach Choir in New York," "Dr. J. Fred Wolfe," "Mr. Charles M. Schwab and the Bach Choir." There are other chapters and much more material, all of which is put in order, carefully indexed, and made useful for the reference seeker. There should be thousands of musical readers who need just such a well written and authoritative work as this which gives a minute account of all the various and varied works of Bach that have ever been given in Bethlehem. The Bach Choir is fortunate too in having its history set forth in the pleasant literary style of Raymond Walters, who, however, gives nearly all the credit to Dr. Wolfe and Mr. Schwab. There are more than thirty illustrations in the book.

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### "The Magic of Your Eyes" Popular

The universal appeal of "The Magic of Your Eyes" is continually being attested by singers from various parts of the country. It is impossible to give space to all testimonials, from which a few quotations taken at random follow:

It goes over big in this field station.—Jay Elmer Fox, Director Field Service, K. of C.

I had splendid success with "The Magic of Your Eyes," which I sang six times during my work at Camp Upton.—Marjorie Knight. This is the type of song that I like best.—J. Cameron McLean, Scottish Baritone, Akron, Ohio.

"The Magic of Your Eyes" always makes a big hit. I am always sure of winning my audiences with it.—Marie Morrissey. I think it is one of the finest songs both for concert and teaching purposes that I have heard.—Albert Edmund Brown, Director of Music, State Normal School, Lowell, Mass.

I have used it most successfully in both my concert work and as a teaching number. Audiences like it because it has both a message and a melody which are easy to grasp, and after all the really successful number is the one that pleases the people.—John B. Siefert.

I have been using "The Magic of Your Eyes" with marked success.—Mrs. E. M. F. Leavenworth. I find it the best encore number I have used. Almost always have to repeat it, and many times have a request to repeat it at the evening program.—Grant Hadley.

I have had your charming song for some time and can tell you what a little gem it is.—Marie Narrelle Currie.

The melody is beautiful and the wide range is what I find useful for teaching. I have used your "Nightingale" for several years as a concert number and every one likes it.—Mrs. C. P. Hill, Detroit, Mich.

I wish to express the high opinion I have of your beautiful song, "The Magic of Your Eyes." I sang it at different occasions and gave it to several pupils. In hearing or studying it everybody was delighted. I am sure that all your compositions will find a hearty welcome wherever they will be rendered.—Minna V. Lenz.

Your song, "The Magic of Your Eyes," has been a wonderful success here, and is a great favorite with the men in Key West, Arcadia and Miami, 12,000 in all. I must thank you for your kindness in sending me such a fine song and in that way making the work easier, for men will sing songs they like.—Herbert Owen.

### Helen de Witt Jacobs' Art Wins Favor

Helen de Witt Jacobs, the brilliant American violinist, was called upon by the officers at Camp Upton, Long Island, to give a number of concerts on Sunday, August 11. Miss Jacobs and her company of artists left the city on the morning train, arriving at Camp Upton at 1 o'clock. They were met by the officials and conducted to the officers' house for dinner.

After giving ten concerts, playing in every Y. M. C. A. hut in camp, where she was enthusiastically received, her music charming her audiences, who came from every part of the country, Miss Jacobs was asked by the officers where she preferred to have her supper, at the officers' house or at the men's mess. She decided to eat with the men, which pleased them greatly. She regarded it as quite a novelty to have the entire meal served in a tin dish.

After supper, the artists continued their work up to a few minutes before the last train left for New York.

She played for the Down East troops, who appreciated her art to such an extent that, after the completion of the program, they locked the doors and forced Miss Jacobs to return to the stage and give extra numbers. This occurrence caused great amusement to the artist, but compelled cutting of the program before the New York and Brooklyn boys.

The officers told Miss Jacobs that she had broken the record as to time consumed and number of concerts.

Miss Jacobs has given her services to both army and navy war councils and will be heard throughout the country. During the past eleven months she appeared weekly for the navy, giving concerts at the hospitals, marine barracks, Y. M. C. A. huts and on board transports.

### Bryans Mill, Tex., Wants Grand Opera

An amusing communication reached Charles R. Baker, manager of the San Carlo Grand Opera Company, from Bryans Mill, Tex., which after considerable topographical research, he located in an arid section of the Lone Star State, not far from Waxahachie. The letter, written by the secretary of a patriotic club, says:

I see by the MUSICAL COURIER that the San Carlo Grand Opera Company is to open its season at the Shubert Theatre, New York, on Monday, September 2, for a three weeks' engagement, after which it will make a long Western tour. If your itinerary permits, we would like to have you give us a matinee and night performance at Bryans Mill. Our town hall seats 187, after the free tickets demanded by the mayor, city council and sheriff are taken out. Grand opera ought to "catch on" down here. We've never had the "real thing," and I believe I can book you under the auspices of the Ladies' Knitting Society. If this appeals to you, please be very careful, as it might be advisable to have the ladies of the chorus wear their street clothes during the performance. I showed the president of the society a picture of Lottie Mayer, the diving Venus, in bathing costume the other day, and all she had time to say just before she fainted was "My gawd!" We are great sticklers for the proprieties, and I feel pretty sure that our members would not attend unless you can guarantee us in advance that the show is decent.

Manager Baker is now trying to connect the Bryans Mill engagement up with a prospective date at Roosevelt's Dam, Ariz.

### Orville Harrold Did a Big "Bit"

In his home State of Indiana last fall, Mr. Harrold sang ten times, raising no less than \$20,000 for the Red Cross fund. Following this, he appeared in Philadelphia to a packed house at the Academy of Music, and was the recipient of a written expression of gratitude and appreciation from Secretary of War Baker. In Brooklyn he appeared before an audience of no less than twelve thousand at the Thirtieth Regiment Armory, repeating his successes and receiving a veritable ovation, as he did at the Newark Festival the week before for the Thrift Stamp benefit, when over ten thousand people insisted on double and triple encores after each number.

### Marjorie Knight at Camp Dix

Marjorie Knight sang at Camp Dix recently, giving three half hour concerts each evening for three days and programs at six wards in the base hospitals each afternoon. She gave songs by Arthur Penn, Harriet Ware, Nevin Thayer, Lehmann and Fay Foster. She sang Mr. Penn's "The Magic of Your Eyes" fifteen times. In telling about "The Americans Come," Miss Knight said: "It brought cheers and whistling until I was requested to sing it again. They pronounced that song a 'thriller.' 'To Victory,' by Henry Hadley, was also well received, and I shall be glad to use it when I visit Camp Upton." Miss Knight referred



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MELVENA PASSMORE,

Is the latest of a long list of successful coloratura sopranos who received vocal training from Oscar Saenger. Miss Passmore's is the highest voice of them all, with a range extending from the low F to the C above high C (three and one-half octaves). The quality of her voice is beautiful, and this, combined with excellent musicianship, youth and charming personality, has made her a favorite wherever she has appeared. Besides filling many concert engagements this season, Miss Passmore has been doing her bit by singing for the boys in nearby camps.

to the visit as one of the happiest experiences of her life. She is to visit Camp Upton some time in September.

At Camp Dix, Miss Knight had the good fortune to have Dorothy Neebe for accompanist. It was she who won the interstate contest given by Lord & Taylor's a couple of seasons ago as the best pianist from the State of Pennsylvania. Alice Bennett, reader from Philadelphia, was on the same program.

### The Silingardi-Paderewski Suit

The date for the trial of the suit of Innocenzo Silingardi, impresario, against Paderewski for breach of contract has not been fixed as yet. It is understood that an offer of settlement on the basis of payment of the expenses and disbursements was made by Paderewski, through his attorneys, Stanchfield & Levy, but refused on behalf of Silingardi by his attorneys, Catts & Oppenheim.

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A committee of competent judges at private auditions pass upon the compositions submitted, and those accepted are presented at the concerts of the society.

It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership, or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.



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